SCREEN RADIO MUSIC STAGE

VARIETY

Published Weekly at 154 West 46th Street, New York, 19, N. Y., by Variety, Inc. Annual subscription, $10. Single copies, 25 cents.
Entered as second-class matter December 22, 1905, at the Post Office at New York, N. Y., under the act of March 3, 1879.
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VOL. 151 No. 7 NEW YORK, WEDNESDAY, JULY 28, 1943 PRICE 25 CENTS

PIX TO EDUCATE THE WORLD

'Army' a Terrific Lump-Raiser, In Cash and Throats, Says Jolson

By AL JOLSON

'This Is the Army' is one picture that is going to get its lumps—one gigantic one and about 80,000,000 more the size of your fist. The big baby is the bundle of cash the film can't miss bringing in for Army Emergency Relief and the little lumps will be found in the throats of America. It's that kind of a picture.

When this amateur scribbler headed for the projection-room showing of the Warner Bros. production, he was, it must be confessed, worried. What, he wondered, would the addition of a story and the injection of professional film players into the cast do to the Irving Berlin all-soldier revue that had thrilled the nation? Relax, boys. The story fits and the story helps; the cast is right and they couldn't possibly take the play away from the doughboys.

'This Is the Army' gets off winging with the story of 'Yip Yip Yap-

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Soon, It's Hoped

Most significant sign in the Times Square area is that atop the World theatre on west 49th street.

Terse, ironic, profound and prophetic, it tells everything—in seven words. Marquee sign reads:

'World—Closed for Alterations. Will Reopen Soon.'

House, incidentally, plays foreign films.

Actors in Khaki Seen As Solution to Dearth Of Camp Show Talent

Atlantic City.

Editor, 'Variety':

While everybody connected with show business agrees that more and more shows are needed to hypo morale of men on the fighting fronts, in the training camps, and particularly in the hospitals which are beginning to swell with men wounded in all battle theatres of the world, very little is done about it.

Of course USO-Camp Shows are trying their best to furnish talent and their plans for a circuit is commendable; Eddie Cantor's recent appeal for performers to pitch in and do all they can to help is all to the good; however, everybody seems to be missing the boat on the real solution to the problem.

Biggest difficulty of sending out shows is absence of performers. Most

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NEGRO MUSICAL'S CUFFO ARMY CAMP BREAK-IN

With one show already booked into a camp in the metropolitan area for a two-night preview, possibility is seen that a number of Broadway producers will use military posts as tryout spots for their productions this coming fall and winter. Thus, producers in whipping their shows into shape prior to a Broadway opening, would likewise contribute to the efforts of USO-Camp Shows in providing the servicemen with top entertainment.

Through an arrangement with Lew Cooper, George Jessel and Meyer Davis, producers of 'Run, Little Chillun',' USO-Camp Shows will pre-

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Radio Swamis Hit New High

Last week must have set a new high in predictions by the various news commentators. As noted by Radio Reports, the news program listening bureau, the following longshots were made during the week:

Before long there will be 'something doing' from Britain.—William L. Shirer, CBS.

The whole price control system will be reorganized.—Philip Keyne-Gordon, Mutual.

If the Democratic party splits in 1944 and a conservative Democrat teams up with Dewey, Willkie will be Roosevelt's running mate.—Richard Eaton, WMCA, New York.

The armed forces of the Axis will be out of all Russia before the snow

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Radio Commentators Picking Up Soft Coin In Catskill Mt. Belt

The Catskill Mt. Circuit, which is usually regarded as the summer stamping grounds of vaude, burley and nitery talent, is going highbrow by making a pitch for radio commentators. Recruited from small New York indies, the analysts usually confine their lectures to weekends when the hotels are packed, unless radio commitments compel midweek appearances.

The hotels in Sullivan County, N. Y., have discovered during the past two summers that their guests, supposedly on away-from-it-all vacations, are eager for the interpretative and background war information passed out by the spielers. And the lecturers in turn, find a weekend in green pastures supplemented by a $50-$150 fee a pleasant way of spending the summer. Bookings are made direct, through the station, or through an agent.

Familiar mountain belt platformers are Johannes Steel, WMCA, N. Y., and N. Y. Post columnist; William S. Gailmore and George Hamilton Coombs, Jr., WHN, N. Y., and Hans Jacobs, WOV, N. Y.

MAG PUBS PLAN OWN PRODUCTION

Luce, of Time-Life-Fortune, and Wallace, of Reader's Digest, Reputedly Have Similar But Separate Projects for Major Picture Producing

'M.O.T.' SPRINGBOARD

Envisioning tremendous post-war film production possibilities, particularly with an eye toward the re-education and reorientation of liberated peoples in occupied countries, two of the nation's top magazine personalities, Henry R. Luce, of the Life-Time-Fortune magazines, and DeWitt Wallace, editor of Reader's Digest, have initiated moves looking toward the setting up of 16 and 35 mm picture production units.

Understood that the Luce project, in particular, is contemplated on

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New Type Trade For Luxury Biz —War Workers

Insight into the trend of luxury advertising may be gained from the circumstance that Cartier, swank Fifth Avenue jeweler, is auditioning mass appeal programs preliminary to going on WABC, N. Y. The jeweler's objective is the surplus coin prevailing among war workers.

Luxury businesses, according to

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Martial Beat Appears Conducive to Songwriting

War seems to have loosed the amateur songwriting talents of many of the brasshats in the armed forces. Typical are some of the Shapiro-Bernstein's recent output:

'U. S. Engineer's Fight Song,' by Brig. General Stewart C. Godfrey; 'Spirit of the T.T.C.' and 'A Toast to a Girl,' by Capt. John W. Eihle and Capt. M. H. Cleary; 'That's the Infantry,' by Major General Edwin F. Harding, and 'The Gas House Gang,' by Sgt. Paul McKenzie.

Badoglio 'Friendly'?

Marshal Pietro Badoglio is remembered by U. S. foreign film execs in years preceding the war as very friendly towards picture business.

So was Mussolini until he teamed up with Hitler.

Big Business Proposes 'Sponsored By' Films as Substitute for OWI Pictures

Washington, July 27.

Big business may finance war shorts for the Office of War Information and other Government agencies if it can get 'Sponsored by . . .' credit lines at the beginning of the films. Such invasion of the film industry's territory might meet with some favor in Government circles and considerable approval by Congress, but friends of the picture business are plenty worried about the plan and hope that the industry will fight it.

According to reports here, many large national advertisers are looking around for new ways to spend excess profits beneficially rather than turn the coin back to Uncle Sam as corporate taxes. Knowing that the OWI can't make any more films for domestic consumption, they therefore would offer to finance one or more pictures for the agency. The films would be made by the industry and distributed by the War Activities Committee, and each would carry a credit line

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Also, No Bank Nite

When a kid applied last week at the N. Y. Strand for an usher's job, an assistant manager fell all over himself accepting him, fitting him with a uniform and immediately giving him a station. A couple of hours later the usher was back in his office—to resign.

'Why?', asked the manager, 'You've only just gone on the job.'

'Sorry,' said the kid, 'I've seen this picture.'

Bowes Giving Up Amateur Units

Major Edward E. Bowes has tossed aside his amateur unit sideline, which has netted him around $3,000,000 in eight years. Last week, Bowes ordered the few remaining units he has on the road withdrawn as of Aug. 12, all dates thereafter being cancelled.

With Bowes' decision to close down his stage show adjunct to his radio amateur program, now sponsored by Chrysler, Lou Goldberg, his general manager and the man who put the $3,000,000 plum in Bowes' lap, tendered his resignation. Bowes' reason for the cancellation of the units is that 'they aren't making enough money now to make

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Credit Radio With Ace Propaganda Job in Re The Bombing of Rome

Washington, July 27.

Radio should be entitled to fly the Army-Navy 'E' for the job it did in connection with the bombing of Rome, Government propagandists say here. Eight minutes after the first bomb fell, radio was telling the story in this country and beaming it back to Europe via shortwave.

OWI, deeply concerned over the possible repercussions if the Axis got there first with distorted versions of the news, worked carefully with the Army to set up what many consider the best job of its kind ever done.

Planning was arranged by Robert Sherwood, head of the OWI Overseas Division. About five hours before the attack, OWI radio people in New York received a sealed envelope from Sherwood who was in Washington. Some time later, Sherwood directed that the envelope be opened and the message read. It described what was going to happen, contained background information, and directed the propaganda line to be taken for the short wave broadcasts.

McGraw (Hill) and Noble Of Lifesavers Close To $7,000,000 Deal for Blue

The sale of the Blue Network to a partnership consisting of James H. McGraw, of McGraw-Hill, and Edward J. Noble, of Lifesavers, Inc., seemed late yesterday (Tuesday) to be close to the consummation stage. The pair had submitted an offer of $7,000,000; RCA had been asking $10,000,000, and the negotiations, according to reports, had reached the point of maximum anteing as far as the prospective buyers were concerned. It was up to RCA to accept, or let the McGraw-Noble combination drop out of the picture.

It is estimated that the eventual capital investment for any one that buys the Blue will run as high as $10,000,000, since money would be required not only to build the Blue's own studios, but for the construction of television and frequency modulation equipment after the war.

HINT ANOTHER BIG U. S. PROBE INTO CHI RACKETS

Chicago, July 27.

Preparations are under way by the Government for another onslaught on local rackets as soon as the trial in N. Y. against the 'six boys from Chicago,' accused of extorting $2,500,000 from the picture industry, is completed.

From evidence obtained in New York, indictments will be sought against lawyers, politicians, public officials and operators of syndicate gambling here with expected repercussions that will make the motion picture racket look like a drop in the bucket in comparison.

Rumors persist that the six Chi boys are having lawyer trouble.

'WB's Patriotic Cycle, in Its Service To U.S., Worth Any Price'—J.L. Warner

By ABEL GREEN

Jack L. Warner, chief of Warner Bros. production, now in New York for the premiere tonight (Wed.) of 'This Is the Army,' which he and Hal B. Wallis produced from the Irving Berlin soldier show, is committed to the idea that the motion picture screen permits the film industry to do a service for the country which has done such a service to all of us. That's the long and short of it, when it comes to the creed and the credo why Warner Bros. is all-out in the 'patriotic picture cycle,' if such it may be called. Says Warner, 'Even if all of our film, because of its topical nature, winds up as so much celluloid after peace has been written, that's the cheapest loss we can take, if loss it may be called.

'Actually, if you stop to think whether it's now or five years from now, there are pictures such as 'Action in the North Atlantic' or 'Air Force' or 'Wake Island,' which can play anywhere, any time, merely with new introductory titles, and depict that 'this is something which we all went through in 1943, and which should be a warning to you, both the public and to statesmen alike, so that we should never have to go through this again. That's

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Berlin Contrasts 'Yip's' $83,000 Gross in '17-18 To 'Army's' $12,000,000

Irving Berlin has his own perspective on 'This Is the Army,' the World War II soldier show, with its $2,000,000 in the box for Army Emergency Relief Fund,' and another $10,000,000 on the horizon, as against his World War I soldier show, 'Yip Yip Yaphank,' with its $83,000 realized for the same AERF. As the Warner Bros. filmusical is readied for unscreening tonight (Wed.) on Broadway, Berlin harks back to Major General Franklin J. Bell at Camp Upton, with the show's four weeks at the old Century theatre, N. Y. In contrast is Major General Irving J. Phillipson today who made possible 'This Is the Army' and its extravagant earnings for the same relief fund.

When 'Army' closed its stage road tour in Frisco last February, exactly $1,953,000 had been turned over to the Fund, and Warners predicts a $10,000,000 additional from the world film rights.

'And the job's not yet done,' continues the songsmith, who is referring to the fact that two units of 'Army,' including himself, are due for overseas entertainment at offshore camps and bases.

When Berlin first conceived a song entitled 'This Is the Army Mr. Jones' in January, 1942, General Philipson, on March 11, 1942, made it official that this would be the theme song of 'This Is the Army.'

'But, on the other hand,' says Berlin, 'it took 25 years to groom us Americans to 'God Bless America,' which, as you know, was really written in 1917 for the first war. However, it took 25 years to make us really appreciate why, too, we are asking blessing for America.'

FILM BIZ'S $110,000 TO HYPO 3D WAR LOAN

Film industry has set up a fund of $110,000 to be used to promote the U. S. Treasury Third War Loan bond selling drive in September. Part of this amount, estimated at around $50,000, will be used for the 'Caravan of Stars' tour from Sept. 9 to 20.

Production, distribution and exhibition divisions of the War Activities Committee each contribute one-third of the amount needed to exploit the bond campaign.

It's 'Naked Genius' Now

Gypsy Rose Lee's 'Ghost in the Woodpile' becomes 'Naked Genius' under Mike Todd's production and George S. Kaufman's staging. Latter suggested the new tag.

If there's any film controversy, one wag suggested it'll 'probably wind up being billed 'Half-Naked Genius,' and thus get by the Hays office.'

Selznick Active Again

Hollywood, July 27.

David O. Selznick's two-year production layoff ends next month when he puts 'Since You Went Away' before the cameras.

Leads go to Claudette Colbert, Jennifer Jones, Shirley Temple, Joseph Cotten and Monty Woolley.

Mary Pickford Returns As Producer After 7 Yrs., Sets 'Jr. Miss'

Hollywood, July 27.

Absent seven years from film production, Mary Pickford returns as producer of 'Junior Miss,' which ran 700 performances on Broadway, where it closed recently. 'Miss' was bought on a two-way proposition calling for $410,000 outright for the picture rights or $355,000 in cash and 35% of the profits. On the other end of the deal are Jerome Chodorov and Joseph Fields, co-adaptors, and Sally Benson, author of the original yarns, which appeared in the New Yorker magazine.

Miss Pickford's last production efforts were in 1936, when she was associated with Jesse Lasky in 'The Gay Desperado' and 'One Rainy Afternoon.' More recently she was reported bidding $500,000 for 'Life With Father,' but nothing came of it.

'Junior Miss' will naturally be released through United Artists, of which Miss Pickford is a charter member. Filming space will be lined up within the next month.

Columbia execs quit bidding for 'Junior Miss' when they found that percentage rates were jacked up after each bid. Terms were hiked 5% on several occasions, says Harry Cohn, Col Prexy.

THEATRE GUILD'S OWN PIX PRODUCTION UNIT

Theatre Guild is on the verge of forming a motion picture production unit which sets at rest for the time being reports that various Coast studios have optioned the rights to sundry Guild attractions. Laurence Langner states that the Guild controls the film rights of 50 odd plays among the 148 productions it has presented since inception.

Ruben Mamoulian is mentioned as one of those active in the Guild's picture project, as recently reported. 'Oklahoma' and 'Porgy and Bess' are among the shows that the Guild has. Film rights for both in original play form were in the hands of Coast companies but were repurchased by the Guild. 'Porgy and Bess' was first done as 'Porgy' and 'Oklahoma' was 'Green Grow the Lilacs' in straight play form.

Jack Benny Troupe Safe in Middle East

USO-Camp Shows, Inc., was notified yesterday afternoon (Tuesday) via the U. S. War Dept. that Jack Benny and his troupe have arrived safely in the Middle East.

Accompanying Benny on a three-month tour of offshore bases to entertain the Yank fighters are Larry Adler, Anna Lee and Wini Shaw. They left N. Y. the latter part of last week.

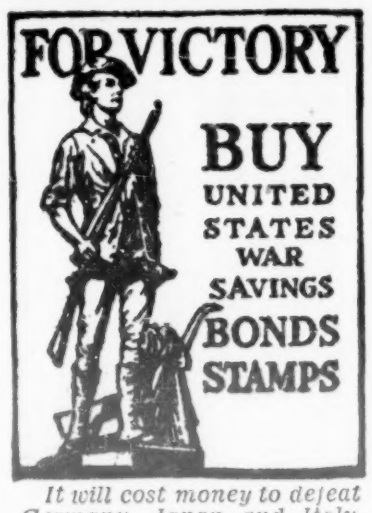
Troupe may be the first to follow the Yank soldiers right into Sicily and despite the hazardous area which they're circuiting for USO, embracing many remote areas of the Middle East, efforts may be made to shortwave the performances to the U. S. via a radio program.

Boris Morros Presents Bonelli in 'Waltz King'

Los Angeles, July 27.

Limited engagement of 'The Waltz King,' presented by Boris Morros, opens here at the Philharmonic auditorium Sept. 13, to be followed by a date at the Curran, San Francisco, before heading eastward.

Title role is assigned to Richard Bonelli, with Irra Petina, Virginia Card and Marjorie Cooke in important roles.



It will cost money to defeat Germany, Japan and Italy. Our government calls on you to help now.

Buy war savings bonds or stamps today. Buy them every day if you can. But buy them on a regular basis.

Joe Davies Denies Any Stalin Umbrage at WB Film, 'Mission to Moscow'

Purchased outright by the Russian government which controls all film activity in the U.S.S.R., a print of 'Mission to Moscow' has already arrived in Moscow, and, according to advices to this country, is being redubbed into Russian for distribution throughout the republic. Warner Bros. denies any truth to reports that Premier Joseph Stalin was displeased with the picture.

Since Russia controls the rights to 'Mission' throughout the U.S.S.R. it is free to make any cuts or changes, if desired. Whether or not this may be done is not known at Warner headquarters in N. Y. Meantime, what may happen to 'Mission' in Argentina, from which reports emanate that copies of the Joseph E. Davies book had been destroyed as 'Communistic propaganda,' is a question, but prints, according to the Warner foreign department, are already on their way to this and other South American countries.

Stories of Russian displeasure with 'Mission,' as filmed by WB, are said to have originated in London, where the picture opened Friday (23) at the Warner theatre.

Denying these reports from Washington, former Ambassador Davies who characterized them as wholly untrue, said 'the statement with reference to Mr. Stalin's attitude toward me and the film, 'Mission to Moscow,' when I was in Moscow, is utterly false and bears the earmarks of malice.'

BILL CAGNEY MAY PROD. AWAY FROM OWN UNIT

When William Cagney arrives in N. Y. from the Coast next week, he may make a deal whereby he'll produce films for companies other than his own, William Cagney Productions, which he set up with his brother, James Cagney. It's seen possible he may do at least one picture for United Artists.

Bill Cagney is bringing with him the print of the first Cagney Productions film, 'Johnny Come Lately' which UA will distribute. He'll be joined the following week by James Cagney, star of 'Johnny,' when the latter winds up his vacation at Martha's Vineyard. With James Mulvey, their sales rep, they'll spend three or four days mapping their sales and exploitation campaign. Paul Lazarus, Jr., UA's ad-publicity director, is also due in from the Coast this weekend after huddles with Bill Cagney on the ad campaign.

'Johnny,' currently being edited and scored, is skedded for a Broadway preem, but no contracts have been signed yet, with the date and theatre to be determined at the N. Y. huddle. At that time the Cagneys may also reach a decision on their next film. Several stories are under consideration.

Odets Signed by RKO For 'Lonely Heart'

Hollywood, July 27.

Clifford Odets inked a contract with RKO to do a screen adaptation of 'None but the Lonely Heart,' authored by Richard Llewellyn.

Picture will be produced by David Hempstead, with Cary Grant starring. Odets is due in Hollywood in two weeks, filming slated for late autumn.

Hollywood Runaround

By Radie Harris

Hollywood, July 27.

Buddy de Sylva is giving Raoul du Bois an eight-week leave from Paramount to decor 'Carmen Jones' for his pal, Billy Rose...it will be 'David' or 'Susan' for the John Garfields at the Cedars of Lebanon any day now ...Harry Joe Brown is flirting with Nanette Fabray--but only for 'Knickerbocker Holiday'...Jack Diamond, who p.a.'ed the Copacabana into the N. Y. night life scenery, has glorified the title for a scenario of his own adventures and two studios are already nibbling...Lt. Col. Rex Smith, en route to overseas duty for the duration, tarried at Romanoff's long enough to say goodbye to the gang...'Stutterin' Sam' (Mary Dowling) is putting the final touches to her autobiographical original, 'Here Are the Girls (Warners) and can be seen behind a chocolate icecream soda at Schwab's drugstore every night—if you get there before her bedtime, 10 o'clock.. shades of the Diamond Horseshoe!

That's Gratitude

Reason behind the feud between Sam Goldwyn and Lillian Hellman is over one certain scene in 'North Star,' which Miss H. feels has not captured the tender import she has written into it, and which Mr. G. has retaken twice at a reported cost of $50,000, and refuses to shoot again.

Last week Goldwyn sent an SOS to Arthur Kober, ex-husband of Miss Hellman, but her continued close confidante, and obtained his temporary release from 20th Century-Fox to work on the scene in collaboration with his ex-wife via long distance.

The first day Kober reported on the job, Goldwyn greeted him with, 'Remember, you're not doing this as a favor to me—you're doing it for Lillian Hellman!'

Scooping Around

Danny Kaye is panting to do 'Connecticut Yankee' for Richard Rodgers, who will wait for him to finish 'Up In Arms'—if the draft board will wait too...don't be surprised when Pvt. Frank Loesser, now stationed at Santa Ana, is assigned the 'words and music' for Moss Hart's army show...Marian Spitzer, on her first solo scripting job at 20th, did such a swell job with the Helen Deutsch original, 'Good-Bye, My Lover, Good-Bye' (a starrer for Anne Baxter) that she is being renewed...Marjorie Gateson, who still looks like 5th avenue on Hollywood Blvd., is N.Y.-bound to the legit theatre she left 10 years ago...Buff Cobb and Frank Chapman's 16-year-old Pat made a screen test for David Selznick, but instead of looking like the 'imp' she was supposed to, she looked like an angel! ...Ruthie Selwyn will be the new femme threat in Agents Row on the Strip...Kay Strozzi has headed eastward with the script of 'Salt of the Earth,' a dramatization by John Haggart of Rebecca West's famous short story in which Gee Lawrence is tres interested...now that Marthe Errolle is too unsophisticated for 'One Man's Venus,' Jack Wildberg is purswooing Zorina again...Tallulah Bankhead has checked into the six-room suite at the Beverly-Wilshire, vacated by Walter Winchell, which makes the seventh floor maid still very happy...she's all out for glamor!

Glen Billingsley to Boss Mocambo Cafe, H'wood

Glen Billingsley, former daytime manager of the Stork Club, N. Y., operated by his brother, Sherman Billingsley, and more recently associated with the Lyons & Lyons agency's radio division, leaves in two weeks for the Coast to become general manager of Charlie Morrison's Mocambo, Hollywood nitery.

Billingsley was also former manager of the Monte Carlo Beach in N. Y.

Irving Starr to 20th, Joe Mankiewicz Mebbe

Hollywood, July 27.

Irving Starr has inked a term producer's contract at 20th-Fox. He recently terminated a three-year deal with Metro.

Another Metro producer who is expected to swing over to 20th is Joseph Mankiewicz, whose contract would entail writing, producing and directing.

'LOVE' TOO REALISTIC

NBC Forces Change in 'Lucky Stars' Tune from Cantor Film

NBC forced a change in the lyric of 'Thank Your Lucky Stars,' title song from Eddie Cantor's forthcoming RKO film, before allowing it on the air. Line, 'How's your love life,' was reworded to read, 'How's your romance.' It's okay in its original form with the other networks, CBS and Mutual.

There are eight tunes, including 'Stars,' in the Cantor musical, which features Dinah Shore. They have been split up for plugging between the three Warner Bros. publishing firms, an unusual occurrence. 'Stars' is being exploited by Remick, which also has 'How Sweet You Are'; others are with Harms and Witmark.

Fred Allen Still in Mood To Dicker for One Film

Fred Allen may still do a film this fall for Jack Skirball under his one-picture commitment deal. Allen, who previously nixed the story chosen for him because of switches made by Sally Benson, is interested in two stories he has just finished reading at Montauk, L. I., where he's resting under medico's orders.

Allen is still making up his mind which of the two it'll be. Reported Monday (26) negotiations for the film rights may be made in time to start work by mid-September.

Nathan, Gilbert Gabriel Possibilities for Critic's Berth on N. Y. Journal

George Jean Nathan and Gilbert Gabriel, former drama reviewer for the New York American, have been mentioned as favored candidates for the critic's berth vacated on the N. Y. Journal-American by the recent death of John Anderson. No definite offers are said to have been made.

Nathan is critic for Look and Esquire magazines besides doing other magazine and book writing. Gabriel resigned some seasons ago from the American, where he was said to have received $18,000 annually. The Journal at the time was the afternoon Hearst paper, for which Anderson had been the aisle-sitter, and when the morning American and the Journal combined, Anderson handled the reviews for the merged sheet.

Journal offered Nathan the post more than 20 years ago at a figure considerably higher, and the proffer was renewed before Anderson became a fixture. Last season, when the latter was out of town, G. E. Blackford, Journal-American drama editor, covered premieres and may step in again until a critic is chosen.

20-Fox Signs Crooner Haymes to 7-Yr. Deal

Dick Haymes has been signed by 20th Century-Fox to a seven-year optional contract calling for at least two pictures a year. Company signed the singer Monday (26) afternoon immediately after looking at a test made a couple weeks ago. Contract had been prepared pending the test, with a clause allowing 20th-Fox 45 days to make up its mind. William Morris office set the deal.

Haymes, former vocalist with Tommy Dorsey and Harry James, has been at La Martinique, N. Y., nitery, since April and holds until September. He began a radio commercial for Bourjois, Inc., on the Blue net last week and so far two of his discs by Decca ('It Can't Be Wrong' and 'You'll Never Know') combined have sold over 1,000,000 copies.

No More Hula

Hollywood, July 27.

Earl Schenck, film writer who went native 15 years ago, and has been living in the South Seas, returns to pictures under contract to Metro as a writer-director-producer.

BRIT. PIX PRE-SELLING U. S.

UA's Domestic Billings Up 75-100%, Topping Foreign 1st Time in Years

United Artists domestic billings for 1943, currently running from 75% to 100% over last year, and 200% higher some weeks, will far outstrip foreign distribution figures by the same company for the first time in several years.

Indications, based on first six months of operations, are that UA will hit a combined total volume of around $35,000,000, about $10,000,000 more than for 1941. UA domestic billings last week were reported the highest in the company's history.

While UA foreign department formerly carried the company, domestic operations have been placed on a profitable basis during the past year, while foreign rentals were maintained.

Some of the United Artists player-members have always figured more importantly in foreign markets than domestic. Some of the Charles Chaplin pictures have grossed twice as much abroad as in the U. S. 'Modern Times,' for one grossed $3,000,000 in the foreign field as against $1,500,000 domestic while 'Great Dictator,' with $2,700,000 domestic, will wind up with a similar total from the foreign market.

In view of this standing in foreign markets domestic showing this year is considered phenomenal.

Sinatra's H'wood Film Chore to Cost Lucky Strike Extra 4G Wkly.

It will cost Lucky Strike (American Tobacco Co.) an additional $4,000 each week for the 'Hit Parade' program (CBS) while Frank Sinatra is out on the Coast making a picture. He leaves New York Aug. 7 and is expected to be gone four weeks.

The toll line charge will be expensive, since it involves a couple instantaneous switchovers. For Sinatra's contributions to the Saturday program the account will have to hire on the Hollywood end a 24-piece orchestra plus a leader.

Lucky is reported giving thought to building a separate show around the crooner, with Sinatra doubling as m.c. and the weekly inclusion of a name guest. Since Sinatra is under contract to CBS, the program would have to be on that network. According to reports, Columbia's insistence on this condition hasn't set well with the account. The new Sinatra stanza would replace Lucky's 'All Time Hit Parade' on NBC Friday nights.

AL JOLSON SIGNS TO PRODUCE FOR COL. PIX

Al Jolson is now with Columbia Pictures as a producer, as well as the central figure of 'Minstrel Boy,' which will be Col's big special next season. It's a film biog of the mammy singer's career, which Sidney Skolsky is supervising.

Jolson only signed for one year as a Col. producer, with absolute autonomy on everything in his hands. He checks into Hollywood some time in midwinter, taking his Colgate radio show with him.

Meantime Jolson is waiting orders to go overseas to entertain our troops.

Jolson Travelin' Light

To safeguard against the possibility that he's headed for the more isolated spots overseas where Yank troops are based ,and where in all likelihood there's nothing remotely resembling a piano, Al Jolson is planning on taking along a harmonium.

Question now, says Jolson, is trying to get a priority for the instrument, which weighs about 40 pounds and costs between $50 and $75 when, and if, he can 'unfreeze' it.

Pereira Back to Selznick

Hollywood, July 27.

William L. Pereira, recently back from 18 months of defense planning for the government, returned to the David O. Selznick organization as production assistant, a newly created post, in addition to his old job as production designer.

Widely known as an architect and city planner, Pereira took a leave of absence from the studio and offered his services to the government shortly after Pearl Harbor.

Report Bids For RKO, Inc., Spurned

Several offers from financial groups headed by picture business execs have been made in recent months for the purchase of Floyd B. Odlum's (Atlas Corp.) holdings in RKO, Inc., but with no indication that the investment trust prexy is ready to sell except at a figure substantially higher than that bid.

Odlum holdings in RKO, from accounts at the time, could have been purchased for around $6,000,000 to $7,000,000 about a year ago. Odlum has since increased his holdings, but figure recently reported set by Atlas for its RKO interest was $15,000,000.

Understood that Joe Bernhard, Warner Bros. exec, representing a group of investors, was one of those interested in purchasing Odlum's RKO stock. Offer made was substantial and covered a large proportion but not all of Odlum's holdings. Odlum, on the other hand, if considering selling, would be interested in disposing of his entire interest.

For the time being, with RKO showing sustained earnings and Odlum in control of operations, chances of a sale are unlikely.

Looking for Clover

Hollywood, July 27.

Once the scene of colossal gambling, the old Clover Club on Sunset Strip is coming back to life, but not as a casino of chance.

Marcel Lamaze, recently evacuated from Ciro's by a fire, is reopening the old club, strictly for eating, drinking and entertainment. It has been shuttered for four years.

FEAR REPEATING MISTAKES OF '18

British officials have under consideration plans for setting up a co-operative agency in the United States representing both British government and commercial producer-distributors, to maintain a steady flow of information in America about British players and pictures.

One of the primary objectives, from accounts, is to keep alive in America the memory of better-known British performers such as Laurence Olivier, Vivien Leigh, Ralph Richardson, Robert Donat and many others. The agency would also be intended to start publicizing British films intended for the American market from their inception—the purchase of the story.

Profiting from the lessons of the last war when Britain's young, but robust, film industry was virtually wiped out, a more careful appraisal of the value of films as factor in promoting international trade is now being made. Within the sphere of a capacity limited by wartime shortages, British officials are making an earnest attempt to maintain at least a sound foundation for further development of the U. S. market for British pictures.

Also understood likely to come up for consideration in London by Government officials within the next month is a suggestion for the employment of film advisers familiar with American customs and colloqualisms to work with British producers on pictures intended for U.S. distribution.

Exploitation of British films in the U. S. has been backward, from accounts. No advance material was released for picture such as 'Desert Victory.' Plans are to speed up and improve current methods.

METRO SETS RECORD WITH 10 COLOR PIX

Hollywood, July 27.

Technicolor is tinting more pictures for Metro this year than at any other time in the history of its connections with the Culver City lot, with five films across the plate or on base and five more waiting to bat.

Coming up are 'Kismet,' 'Mr. Co-Ed,' 'National Velvet,' 'Tale of Two Sisters' and 'Quo Vadis.' Color films dated for early release are 'Salute to the Marines,' 'Thousands Cheer,' 'America,' 'Best Foot Forward' (current at Astor, N. Y.) and 'Broadway Rhythm.'

Film Financial Execs Fear Effects On B.O. of New Taxes Despite Bigger Wages; H.C.L. Wipes Out Increases

Temporarily obscured by the beginning of payroll tax deductions is an additional $16,000,000,000 in taxation, called for by President Roosevelt earlier this year, and still being pressed by Administration forces, whose potential effects on the boxoffice are feared by financial men in picture business.

Though some financial experts believe that the Administration sights will be reduced by the Senate Finance Committee, even a 30-40% reduction from the $16,000,000,000 figure would still result in a huge increase in cost of living via sales and or excise taxes.

Generally conceded that the combined corporate normal and surtax rate will be increased before long from the current rate of 40% to around 45-50%. This, applying to all industries, does not particularly concern theatre attendance. Since, however, only a small proportion of the increased taxes demanded by the Treasury can be raised via increased corporation tax rates, a boost in individual income taxes appears likely.

Thus, though national income will reach an all-time high of over $130,000,000,000 during 1943, chances are

(Continued on page 43)

Coast Toppers in N. Y.

Group of film toppers now in New York from the Coast include Louis B. Mayer, Joseph M. Schenck, Spyros and Charles Skouras and Charles Buckley, counsel for National Theatres.

Charles Skouras is reportedly here to continue negotiations with 20th-Fox anent a new operating deal for himself and other N. T. divisional circuit operators.

Jack L. Warner returns to Hollywood this weekend.

Kidder, Peabody Takes U Stock

Western Electric, Eastman Kodak and General Cinema Finance (J. Arthur Rank group) of England have sold $2,000,000 of their Universal 5% debentures, maturing April 3, 1950, to Kidder, Peabody & Co. It was a private sale, with the investment house now distributing the securities to its clientele.

Debentures sold to Kidder, Peabody, represent 50% of the $4,000,000 of this issue, $2,000,000 of which was called in by Universal as part of the recent merger within the corporate setup.

Western Electric had $1,000,000 in 5% debentures, Eastman $500,000 and General Cinema Finance $500,000.

Sale of the securities will likely result in a slight change in the Universal directorate in due course, since W. E. was represented on the board by Dan Collins, while William German sat in as an observer for Eastman. Rank, of course, would remain a director of U, owning around 25% of the common and distributing U product in Britain.

Manning Back at U

Hollywood, July 27.

Terminating six months of service with the Government on a confidential mission to North Africa, Bruce Manning is back at Universal to resume as producer.

Likely takes reins on next Charles Boyer starrer.

DURANTE MAY CO-STAR WITH FROMAN IN REVUE

Jimmy Durante is dickering with Lou Walters and Monte Proser, co-producers of the impending 'Artists and Models,' for the comedy lead in the forthcoming 'A & M' revue. If signatured, Durante would co-star with Jane Froman. Latter, currently in Doctors hospital, N. Y., after several operations for arm and leg fractures sustained in the Lisbon clipper crash last February, will probably appear the first few weeks wearing a concealed cast.

Revue's emphasis will be on comedy, and Walters and Proser have already signed Romo Vincent, Jackie Gleason, Marty May and Frances Faye. Also mentioned as a possibility is Joe E. Lewis, currently offshore for USO-Camp Shows entertaining Yank troops in the South Pacific. Others pacted for 'A & M' are Mayla, Colette Lyons and Raye & Naldi.

STILL ANOTHER FILM ATTACK

The Chicago Tribune and its sister-sheet, the Washington Times-Herald, are currently publishing a series from Hollywood bylined by one Marcia Winn. Sunday (25) the story was carefully cloaked in anonymity as to sources of information, but not so anonymous was the patent effort to defame and destroy an industry.

Vice was the theme and girls the characters. According to Miss Winn, Hollywood 'each month destroys 300 young, beautiful' but dumb butterflies who fly to the motion picture centre for fame and fortune. Instead of stardom, however, they usually meet up with males in long, sleek automobiles, says Miss Winn, who get them $50 an engagement with film moguls. Then comes the booze and the drugs and, finally, the broken bodies thrown to the Filipinos. The injection of racialism aimed at an Ally didn't deter Miss Winn in the writing, or the Chi Trib and its sister sheet in the publishing on Page One.

'Virulent' would be a mild term applied to some of Miss Winn's phrases, i.e., '...slowly, but inevitably, the human degradation that is Hollywood sets in.' And '...Hollywood's incredible application of the White Slave traffic.' Miss Winn doesn't hesitate to say that virtually all the Hollywood law enforcement officials have been corrupted and bought up by the film industry.

Stories of this type are as old as Hollywood itself. They've been a part of many latrine publications. This is possibly the first time, though, that a daily of such supposed eminence as the Chi Trib has taken up the cudgels and belabored the film capital in such scabby fashion.

The story, in relation to the film business, is unfounded. Girls go astray in Hollywood, true, but so do they in Dubuque, Detroit, Peoria and Fort Worth. It's also a safe guess that the morality of members of the film business is no lower than it is among bankers, brokers and farmers—only, what's so glamorous about an amorous hay-shaker?

Miss Winn suggests that her 'revelations' might arouse the Legion of Decency and even Congress into taking action. That sounds like a party line to Messrs. Wheeler, Nye, Lambertson, et al.

VARIETY
Trade Mark Registered
FOUNDED BY SIME SILVERMAN
Published Weekly by VARIETY, Inc.
Sol Silverman, President
154 West 46th St., New York, 19, N. Y.

SUBSCRIPTION
Annual..... $10 Foreign..... $11
Single Copies.....25 Cents

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DAILY VARIETY
(Published in Hollywood by Daily Variety, Ltd.)
$10 a year—$12 foreign

New Contracts for Four Loew Execs Up for Approval by Stockholders

New contracts for four top Loew executives, carrying with them provisions for bonuses based on a percentage of net profits after certain deductions, will come up for consideration tomorrow (Thursday) at a special meeting of stockholders, to be held at Loew headquarters in N.Y. The execs concerned are David Bernstein, v.p. and treasurer; Louis B. Mayer, managing director of production; J. Robert Rubin, v.p. and general counsel; and Lawrence A. Weingarten, production supervisor at the studio, who performs certain other duties.

In the case of Bernstein, he is under contract until Dec. 31 next at a weekly salary of $2,000, plus additional compensation of 1½% of the combined annual net profits of Loew's and subsidiaries. The new contract proposed is for an extension on the same basis from Jan. 1, 1944, to Aug. 31, 1945.

Asked for Mayer is a new employment agreement running from Jan. 1 last to Aug. 31, 1946, at the same salary and percentage as under the old contract, except that Mayer receives no weekly salary for the period from Jan. 1 last to May 1 last. There are special provisions for Mayer in event he leaves the company or is incapacitated.

Bob Rubin et Al.

Extension of contract for Rubin to Aug. 31, 1946, calls for $2,000 weekly and 1.4% of the combined annual net profits, same as he receives under his agreement which expires this coming Dec. 31.

Weingarten, who is at present under contract until Dec. 31 next at a weekly salary of $3,250, plus 35-100ths of 1% of the net, will receive an extension at the same terms until Aug. 31, 1946, if satisfactory with the stockholders.

In a statement to stockholders, Nicholas M. Schenck, president of Loew's, says: 'It's my personal opinion that the retention of these executives through the renewal of their contracts is in the best interests of the company and the stockholders and on behalf of the management.'

Obscene Film Ring Indicted in Phila.

Philadelphia, July 27.

More than a dozen persons have been indicted here on charges of operating a nation-wide obscene film organization. Indictments were disclosed today (Tuesday) following the arrest of five of the defendants on the Coast. U. S. postal inspectors say it's the largest ring in the department's history.

Headquarters were located in Philadelphia, with the ring's business extending into virtually all of the 48 states. Indictments were handed up to Federal Judge Guy Bard in U. S. district court here on June 28 and were ordered impounded by the jurist.

Those arrested included William H. Horsley, 73, head of the Associated Films, Inc., and said to be a pioneer in silent films. Also held are O. B. Hertwig, of the Candid Cinema Corp.; Robert I. Lee, of the Pacific-Cine Films, and T. H. Emmett, technician in a Hollywood laboratory. All were arrested by U. S. Dept. marshals.

U Production Hits Limit With Six Films Shooting

Hollywood, July 27.

Production at Universal hits capacity this week with six pictures, one with a second unit, filling all available shooting space. Three newcomers are 'The Professor Goes Wild,' 'All Out for Rhythm' and a new Tex Ritter galloper.

Still shooting are three high-budgeters, the Deanna Durbin starrer, 'His Butler's Sister'; the Technicolor fantasy, 'Ali Baba and the 40 Thieves,' and the Olsen-Johnson 'Crazy House.'

Amus. Stocks Hold Up

The alarm that has spread through Wall Street the past couple of days, since the ouster of Mussolini, doesn't seem to have had too discouraging an effect on amusement stocks.

The Italian situation brought with it a wave of liquidation elsewhere, but the amusement industry has generally expressed confidence.

Interstate's Plea

San Antonio, July 27.

Interstate Theatres will take the matter of theatre vandalism directly to the public in a series of trailers to be shown at all Interstate houses.

The trailer will point out that destruction or damage of irreplaceable equipment during recent weeks has brought on a crisis in the operation of some theatres. It will be pointed out that since most equipment will be hard to replace, it will be the customer who will suffer, because the house will have to close.

More Plans To Curb Vandals

National Screen Service has prepared a special trailer designed to curb the current wave of vandalism in theatres which is being offered to its accounts at a nominal cost. It stresses the fact that persons who cut seats or otherwise destroy property are working for Hitler and asks cooperation of all patrons in apprehending miscreants.

At the behest of Allied States Assn., Metro and RKO have indicated intentions of getting out shorts against vandalism.

Make Parents Responsible

Iowa City, Ia., July 27.

Making the parent responsible as well as the child for keeping decent hours and fining parents a stiff jolt for not keeping tab on their teen-age youngsters has done much toward lowering child delinquency in Clinton, Ia., where he is police and juvenile judge, W. A. McCullough told 300 Iowa peace officers in a panel discussion here.

The state-wide meeting was held at the University of Iowa. Judge McCullough said the strict curfew ordinance which requires all youngsters 14 and under to be off the streets in Clinton by 9:30 p.m. is working 100%. Parents are summoned to the police station for offspring who disobey the mandate and a second offense means a fine that makes 'em yell Uncle.

Nite spots are in accordance with the law and are helping to keep it enforced. All teen-agers between 14 and 18 found roaming the streets after 11 p.m. are hauled to the hoosegow.

After parents have been nicked once because their kids are playing overtime, it never happens again.

REPORT HOT BIDDING FOR MARQUAND'S NOVEL

Viewed as the hottest story property in recent months, galley proofs of John P. Marquand's new novel, 'So Little Time,' are being rushed to Coast studio execs even before the ink is dry. Bidding for the novel, which deals with a Hollywood writer, is expected to be more spirited than that shown for any yarn in a long time.

New novel by Marquand, who also authored 'H. M. Pulham, Esq.,' which was filmed by Metro, is skedded for publication next month by Little, Brown Co., and has been selected as the September Book of the Month choice.

Admission Taxes Off In May to $11,109,476

Washington, July 27.

Theatre admissions fell off sharply in May from the April figures and were even below May, 1942, with Broadway, which has a habit of going off in directions of its own, picking up instead of following the national trend. This is revealed by the latest amusement tax figures of the U. S. Bureau of Internal Revenue. About 95% of the taxes are estimated to cover motion pictures.

National returns amounted to $11,109,476, as against $14,625,614 for the previous month, and $11,550,144 for a year ago.

IBEW's Schooling

Hollywood, July 27.

The International Brotherhood of Electrical Workers has opened a school here to train studio electricians. One hundred and eighty students are enrolled in the first session. George Davis of local B-11, and Gene Gaillic, union's international rep here, are in charge of the school.

The studios were told by the union that it was ready to supply all the necessary juicers without demanding double-shifting or time-and-a-half for overtime.

H'wood Wins Labor Ruling

Hollywood, July 27.

The order placing Los Angeles in the No. 1 critical labor area will be issued today (Tuesday) by the War Manpower Commission. The managers of major studios conferred yesterday (Monday) with Pat Casey, producers' contact man, on methods to be used in putting industry on a 48-hour week.

It is understood that exemptions to a longer week are to be filed for a department only when the work there can't be divided, i.e., accounting. The ruling is expected to ease the labor strain now experienced by the studios.

$10,000 SUIT AGAINST BIOFF, BROWNE AND IA

Los Angeles, July 27.

Charles T. Russell's $10,000 salary suit against Willie Bioff, George Browne and the International Alliance of Theatrical Stage Employees was submitted to Superior Judge George Dockweiler, after a one-day trial in court, with attorneys for both sides permitted 30 days to submit briefs on legal questions. Trial has nothing to do with the extortion case in New York, in which Bioff and Browne were convicted.

Former U. S. deputy income tax commissioner, Russell asserts he was hired by the defendants to handle all income tax questions at $10,000 a year and collected his salaries for 1938-39-40 but not for 1941. IATSE contends that Russell was hired by Bioff and Browne and that the union is not bound by law to pay their personal obligations.

Zevin's Trial to Aug. 16.

The trial of Isadore Zevin, former secretary to George E. Browne, was postponed Monday (26) till Aug. 16 by Federal Judge Francis G. Caffey. Zevin was indicted for perjury by the Federal grand jury investigating the whereabouts of the approximately $1,500,000 slush fund allegedly collected during regime of Browne and Willie Bioff.

According to Boris Kostelanetz, special assistant U. S. attorney general, Zevin is also to be called as a witness in the forthcoming trial of the eight men charged with extorting millions from the film industry.

Russ Hayden, Jean Parker In Pic on Gt. Lakes Base

Hollywood, July 27.

Bill Pine and Bill Thomas picked Russell Hayden and Jean Parker for top spots in their Lake Michigan film, 'The Navy Way,' to be made with the Great Lakes Naval Training Station as a background.

William Berke, director, and Maxwell Shane, scripter, have spent months at the Illinois naval base, collecting data and atmosphere. Film will be produced for Paramount release.

L. A. to N. Y.

Charles Buckley.
Ann Corio.
Palmer Hoyt.
Margo.
Louis B. Mayer.
Norman Moray.
Richard Powers.
Joseph M. Schenck.
Bernard L. Schubert.
Charles P. Skouras.
Spyros Skouras.
Howard Strickling.
Ralph Wilshin.
Walter Winchell.
Nat Wolf.

N. Y. to L. A.

Benny Fields.
Sidney Heller.
Johnny Howard.
Bill Pine.
Blossom Sceley.

Post-War Buyer's Market Seen

After-the-war film selling in Europe will be a mad scramble, according to a picture exec recently returned from overseas. With a backlog of five years of high-budget pictures to be shown in reconquered countries, Hollywood salesmen will have to cut prices to peddle their wares to foreign exhibitors on a buyer's market overloaded with expensive product.

Only solution, the exec explains, is a friendly releasing agreement among the major studios, which is only remotely probable. They have seldom agreed on policies in their own backyard.

Keeping Step With War

Hollywood, July 27.

Swift shifts of the Allied armies in Europe have thrown 'The Cross of Lorraine' back into production on the Metro lot for a new ending in case of an early invasion of the continent.

Edward Knopf, producer of 'Lorraine,' with practically an all-male cast, also produced 'Cry Havoc,' all-femme, at the same time.

Benny Thau In Mellett Spot?

Hollywood, July 27.

Benny Thau, Metro exec, is reported as the most likely successor to Lowell Mellett as head of the Office of War Information Film Bureau. It is understood that his name has come up more often than that of any other candidates during Washington discussions.

Thau is well-liked in the industry and is considered as one of its outstanding executives. Others mentioned for the post are Hal B. Wallis, Warner producer, and Ted Gamble, Secretary of the Treasury Morgenthau's aide on war bond campaigns.

Although Wallis has expressed a desire to get into Government service, his chances are considered slimmer than Thau's or Gamble's. Industry leaders express the belief that a man outside Hollywood has a better chance to cop the Mellett berth than one who is already immersed in the industry's problems.

Gamble is a young exhibitor from Portland, Ore., operating two houses there and two in Hood River. In addition he has also acquired another recently built by the Government in the housing area at Vanport. Gamble's chances, however, are hurt by Henry Morgenthau's unwillingness to lose him in view of his importance to the bond drives.

Ohio Indies Would Act On 'Condemned' Pictures

Toledo, July 27.

Martin Smith, of Smith & Beidler Theatre Co., Toledo, president of the Independent Theatre Owners of Ohio, announced formation of a 'conference committee' to take prompt action on motion pictures classified as 'C' (condemned) by the National Legion of Decency, headquarters in N. Y. City.

This action is the result of the showing in Toledo of the 'C' version of 'Lady of Burlesque' in Loew's Valentine and Loew's Esquire, and the Palace and Colony. The four theatres were penalized by the Toledo Council of Catholic Women for three months, ending Aug. 31, as a result of their showing this film. Later changes resulted in the film's being rated as 'B,' but this did not affect the boycott against the four houses.

Smith has named Leo T. Jones, Upper Sandusky, O., to take initial steps for the formation of such 'conference committees' in all the dioceses of the state. Jones operates theatres in Upper Sandusky, Forest, and Carey, and is a Catholic himself. The plan provides for the organization in each diocese of a committee including Catholic laymen, Catholic theatre owners, and non-Catholic operators. If the bishops were favorable, a diocesan representative would be invited to assist these committees.

The committee, upon telegraphic receipt of 'C' classifications from the national headquarters of the Legion of Decency, could take prompt action to dispose of any 'quick dates' such as caused the Toledo showing. In the showing of 'Lady of Burlesque' at Loew's Valentine, the United Artists office in Cleveland was said to have had permission to open the first-run of the picture before cuts ordered by censors could be made. Jones emphasized that prompt notification from the Legion of Decency would be required for effective action by these committees.

WAR ACTIVITIES
on Page 22

3 Regional Sales Meets for 20th

Tom Connors, v.p. in charge of distribution for 20th-Fox, announces that the company will hold three regional sales meetings instead of a single convention this year. First meeting will be held at the Hotel Astor, N. Y., Aug. 2-4; second at the Blackstone, Chicago, Aug. 5-7, and third at the Ambassador, L. A., Aug. 11-13. Regional powwows are being held to avoid transportation hurdles.

Regional field forces will attend the sessions in each of their respective areas, while the group of home office execs going to all meetings includes, in addition to Connors, Spyros Skouras, William J. Kupper, A. W. Smith, Jr., W. C. Gehring, Jack Schlaifer and Hal Horne, advertising and publicity chief.

Murray Silverstone, v.p. in charge of foreign distribution, plans to attend the New York meeting, but will likely leave for England before the two following confabs are held.

$41,000,000 20th Budget For New Sked; 36-40 Pix

Hollywood, July 27.

Production at 20th-Fox for the new season calls for a budget of approximately $41,000,000 for a program of pictures to range between 36 and 40. These figures were given out on the Westwood lot after a meeting of Sypros Skouras, Joseph M. Schenck and Darryl F. Zanuck.

Company explained the higher budget and the smaller number of pictures by satistics showing that the cost of production in materials, directors and players has gone up 25 to 30% above the previous year. Current idea is to make fewer pictures but raise their quality.

Leading the high-budgeters on the new production slate are 'One World,' based on Wendell Willkie's book, and the biography of Woodrow Wilson, both of which will be supervised personally by Zanuck and will cost about $2,500,000 each to produce.

Further details of the schedule will be announced later by Tom Connors when the company holds its sales meeting in New York.

COL. WILL PARADE STARS OF OLD IN SNAPSHOTS

Hollywood, July 27.

Columbia is coming out with a nostalgic edition of its Screen Snapshot shorts series, going back 23 years through the files under production supervision of Ralph Staub.

Among the stars of yesteryear to be shown on the screen are the Gish sisters, William S. Hart, Constance Talmadge, Lila Lee, Hope Hampton, Hobart Bosworth, Madge Bellamy, King Baggott, Colleen Moore, Geraldine Farrar, Eugene O'Brien, Betty Compson and George Loane Tucker.

'Cover Girl' Gets Her Man but Only as Loan

Hollywood, July 27.

Columbia finally borrowed a male lead, Gene Kelly, from Metro, for 'Cover Girl' opposite Rita Hayworth. It is Kelly's first loanout from his home lot where he recently completed a job in 'The Cross of Lorraine.'

'Cover Girl' has been in production for weeks with plenty of femmes but no masculine lead.

Bricker Doing Play

Hollywood, July 27.

George Bricker checked off the 20th-Fox lot to spend a vacation in Oregon and complete 'Prisoner in Purple,' a stage play, for possible Broadway production.

In 18 months at the studio, Bricker screenplayed 'Guadalcanal Diary,' 'Little Tokyo, U.S.A.' and 'Texas Bad Man,' besides doing the original story for 'Dancing Masters.'

SELL WAR STAMPS EVERY DAY IN THE "SHANGRI-LA" JULY DRIVE!

NEIC Group Meets on Talent Pool; Pledge Cards Go Out to 47 Orgs.

Getting down to the practical details of working out organizational and administrative details and spurred on by the enthusiasm generated at the two-day powwows of the National Entertainment Industry Council, the coordinating committee of NEIC met last week at the Hotel Astor, N. Y., to pave the way for the setting up of the national talent and resources pool.

Chief progress stemming from the follow-up session by the coordinating group was the creation of a talent pool committee comprising Bert Lytell, of Equity; George Heller, American Federation of Radio Artists; Florence Marsden, of the Screen Actors Guild; James E. Sauter, United Theatrical War Activities Committee; Matt Shelvey, American Guild of Variety Artists; Blanche Witherspoon, American Guild of Musical Artists; William Feinberg, Local 802, musicians' union; Abe Lastfogel, USO-Camp Shows; William Kent, Artists' Representatives Assn.; Milton Merlin, eastern rep, Hollywood Writers Mobilization, and Kermit Bloomgarden, American Theatre Wing.

Talent pool committee met Friday morning (25) and revised the performer pledge presented at the NEIC conference at the Waldorf by Margaret Speaks. With the original pledge patterned for the contribution to be made by Equity members, revisions were found necessary to permit a flexibility to meet the requirements of the various organizations allied with NEIC's war morale effort. The pledges went out this week to the 47 organizations in the field of stage, music, radio and films, with detailed memoranda for distribution among the membership setting forth the aims and objects of NEIC and of the need for general membership participation. The various units will handle the pledges via a series of individual membership meetings or through mailing, and will culminate in a general mass meeting after Labor Day for a 'public declaration' on the part of all show business. The mass meeting will tee off a National Pledge Week.

Pledge Cards Out

Financial pledge cards also went out to NEIC's affiliated organizations who will be asked to contribute funds for the administrative setup. NEIC's initial operating budget at the coordinating committee's huddle last week was cut to $12,900 for the period ending Dec. 31, 1943. Committee, at least for the time being, scrapped the proposal for a $7,800 a year publicist and an exec secretary at the same salary. Both jobs were proposed at the NEIC powwows for submission to the coordinating committee.

Initial proposal advanced at NEIC conference that 100,000 emblem buttons be sold at $1 apiece to people in show biz as a means of financing the organization was likewise nixed by the coordination committee.

Critics' Circle is expected to meet ether this week or next to designate a successor to the late John Anderson as its delegate to the coordinating committee.

Most Twin City Indies Pass Up 'Pride' on %

Minneapolis, July 27.

L. E. Goldhammer, RKO district manager, has thrown down the gauntlet again to Twin City independents who oppose all percentage pictures, and the majority of whom are passing up 'Pride of the Yankees' because the company refuses to sell it flat to them.

Back from the company's sales convention in New York, Goldhammer declared that RKO would continue to designate certain pictures for percentage in the Twin City independent area and that Minneapolis and St. Paul exhibitors would have to take them or leave them. Terms will not be altered for these situations, he asserted.

Despite local resistance, the RKO branch here is 60% ahead of the same period a year ago in sales and bookings, according to Goldhammer.

GRAETZ'S H'WOOD DICKER

Paul Graetz, French film producer of 'Heart of a Nation,' left Monday (26) for the Coast.

Upon his arrival tomorrow (Thursday) he'll negotiate for the production of pictures in Hollywood.

Fetchit Gets 30 Days

Chicago, July 27.

Stepin Fetchit was sentenced to 30 days in the House of Correction last week following his failure to convince Judge Joseph B. Hermes, in Jury Court, that he was innocent of the charge of contributing to the delinquency of a 16-year-old girl. Sentence was stayed for 60 days pending appeal. At the same time a six-month term against the girl, imposed last week for contempt of court, was vacated by Judge Hermes.

Police found the girl several days ago, wearing the comedian's pajamas, in Fetchit's apartment. Fetchit contended he didn't know the girl was there. In pronouncing sentence, Judge Hermes admonished Fetchit saying, 'A man of your prominence should be more careful. I am convinced you knew the girl was in your room and that she was there for no good purpose.'

Exhibs, Labor Carry Fite on L. A. 1c Admish Tax Bite Up to Mayor

Los Angeles, July 27.

One-cent theatre admission tax measure, now pending before the City Council, will get another hearing Friday (30) in Mayor Fletcher Bowron's chambers, with representatives of major and independent theatre operators, labor and the Los Angeles and Hollywood Chambers of Commerce on the job to protest against the threatened bite. Opponents of the bill appeared last week before the council tax committee and will press their arguments further at the mayor's meeting.

Jack Berman, representing the Independent Theatre Owners, declared the tax would be ruinous to the smaller film house operator, now working on a short margin of profit. It would mean a 5% nick in a theatre charging a 20c admission. He pointed out that theatres today are taxed to the hilt, in addition to heavier license fees than retail stores. In the outlying districts, he asserted, the customers would walk across the street to another municipality where tax-free houses could show an equal brand of pictures at a lower admission. The film biz boom, he explained, is only for the big houses, with the neighborhood theatres struggling to get by.

John P. Nick's Theatrical Club in St. L. Shuttered

St. Louis, July 27.

The Theatrical Club, long dominated by John P. Nick, former head of IATSE, Local No. 143, and now doing a five-year jolt in the Federal pen at Leavenworth, Kans. for racketeering, shuttered last week. Located on the second floor of a building and adjacent to the luxurious offices that Nick once occupied, the club was the rendezvous of stage celebs, members of Nick's organization, stagehands, local biggies, etc. The walls were covered with the autographed pics of big names in stage, screen and radio.

A trick tread on the stairs protected the club. It sounded an alarm whenever it was trod upon by the unknowing and alerted customers and operators in the clubrooms. The club came into existence in 1931 when prohibition agents put the quietus on the Stagehands' Club at another location. Nick was named as manager of the club in a warrant issued by the Feds.

Bringing the Sheaves

Hollywood, July 27.

David Lewis, currently producing 'Frenchman's Creek' at Paramount, draws 'Tomorrow's Harvest' as his next chore, with Ray Milland as male star.

For the femme star, Lewis is trying to borrow Maureen O'Hara from RKO in return for the recent loan of Sonny Tufts.

WELLES AS HITLER

Hollywood, July 27.

Orson Welles is being paged by Paramount to play the Fuehrer role in 'Hitler's Gang.'

He will have to take a screen test if he decides to accept.

Aussie's Big Thaw-Out

Word was received in N. Y. yesterday (Tuesday) that the Australian government has agreed that all funds due to American producers and profits of Australian companies owing to parent organizations will be released up to June 30, 1944.

After that date the matter will again be considered in relation to Australia's overseas exchange position.

N. T. Partners May Buy Into 20th On Coin From Profits

Hollywood, July 27.

Immediate cash outlay of $2,000,000 will be required if the Charles Skouras deal for purchase of National Theatres stock is approved by 20th-Fox. Additionally Skouras and four associates in the deal would have stock put aside for them from their share of operating profits until they eventually owned 50 percent.

Skouras group has a profit-sharing contract with National Theatres supplementing their salaries and added stock purchase coin would be accumulated from their portion of the profits under discussed plan. Skouras is now East in N. Y. with Charles Buckley NT counsel to continue negotiations.

WLB Okays Increases For 3 Philly Theatres

Philadelphia, July 27.

The Regional War Labor Board last week announced approval of increases for employees of the Warner Bros. Circuit Management Corp's theatres in Camden, Collingswood and Clementon, N. J. The increases affect 59 workers including cashiers, doormen, cleaners and matrons and will ultimately affect 99 employees when the eight-week probationary period expires.

The RWLB approved the increases which bring the scales for these employees to from 36½ to 50c an hour, as negotiated in a contract between Warners and Local B-101, Theatre, Stage Employees & Motion Picture Operators Union. The increases were allowed by the board under the provision in the President's 'hold the line order' which allows 'substandard wages' to be hiked.

The RWLB also okayed a $10-per-week increase to members of the Robin Hood Dell orchestra, bringing their wages to $70 per week. Sylvester Garrett, RWLB chairman, said the increase was granted because the new scale was considerably lower than the $90-per-week scale the same musicians earn as members of the Philadelphia Orchestra during the regular concert season.

Way to a Burglar's Heart Is Beefsteak 3d Degree

St. Louis, July 27.

A beefsteak dinner supplied by a 16-year old wife last week enabled local gendarmes to clear up the $1,100 stickup at Fanchon & Marco's Ambassador last May 2. In a round-up of local suspects for several small store holdups the cops nailed Louis Jenkins, 24, and slapped him in the holdover at Police Headquarters. After prolonged quizzing he kicked in with several small jobs.

The prison fare, bologna and bread, didn't make the prisoner very loquacious. But when his wife fetched in beefsteak and entrees, Jenkins became more gabby and under the combined probing by the cops and the wife admitted that he and a companion, still sought, pulled the Ambassador job.

Jenkins said he and his pal waited until Mrs. Anna Tsichlis, cashier, and Heinz Gelles, treasurer, took the b.o. receipts from the first floor ticket office into a basement room, drew gats, grabbed the dough and fled. The two theatre employees identified Jenkins and cops are applying for a first-degree robbery warrant.

A canvas bag containing $174 and representing receipts from the candy counter in Loew's Orpheum was copped last week from the office of manager Frank X. Reller, Jr. Reller told cops that ordinarily the candy dough is placed in the office over night, but this routine was inadvertently overlooked the night before the theft was discovered. The coin belongs to the Candy Concession Co., which has a local office.

Lefty's Notebook

By Joe Laurie, Jr.

Coolacres, Cal., July 27.

Dear Joe:

I received a letter from my old pal Happy Benway, correspondent of 'Variety's' Saranac branch, who is now in his 15th year there. To read his letter gives you a grand feeling that these boys and gals at Saranac who have gone through so much still retain their sense of humor. 'Happy' was a minstrel and a good one for over 30 years; he started with a medicine show, the Kickapoo Indian Medicine Co., and played with Dockstader, Guy Bros., Honey Boy's, John Vogel's and many more first class minstrel troupes. In vaudeville he played with the Seven Honey Boys, Benway & Dinkins and his last act was Benway & Mulroy. He was taken sick and has since carried on in a horizontal and vertical position from Saranac.

There is no reading between the whines from these birds up there, because there are no whines. Happy tells me that an old friend, Jimmy Marshall, sends me his best. You remember Jimmy, he was a juvenile with Joe Hart's vaudeville productions and in many musical comedies. Jimmy is a Louisville boy, and Aggie and me started to think about the great artists that Louisville gave to show business.

The juveniles that come from Louisville are Douglas Stevenson, Stanley Young and Jimmy Marshall. Boyle Wollfolk was a vaude and musical star, Frank Root eccentric dancing and singing comic, Max Bloom was a Hebe comic of vaude, burley and musical comedy.

Mary Anderson was a famous legit star of the '90s. Walter Brower was one of vaudeville's great monologists. Hopkins Sisters were the daughters of John Hopkins who managed the old Hopkins theatre and Fountain Perry Park. Mina Ballard Davis a swell soubrette. William Hibbett and Clay Crouch did a blackface act for years and later Billy Hibbett was the straight man for the unforgettable Marie Hartman. Florence Tempest and Marian Sunshine are from Louisville and were two great vaude troupers.

Remember Cordella Hager in vaude with George Austin Moore? Great act. Corinne Sales, of Dooley & Sales, also comes from Louisville. Mary Hone, a legit actress and producer; Katie May Bradley did a roller skating act.

Some swell singers come from there, too. Percy Parsons, who sang bass in the old Hippodrome; Wager Kelly, a basso who played in vaudeville; Robert Craik, who was the son of Kentuck's leading minister, was a baritone with Ralph Dunbar's operas and Broadway musicals. Ricardo Martin was a Met. Opera House tenor.

Mrs. Leslie Carter, et al.

Leslie Carter, the great star, was born in Lexington, Ky., which is practically Louisville. The mother of that grand actress, Selena Royal, Selena Fetter, was born in Louisville. Orrin Johnson, the star of 'Ben Hur,' 'Man of the Hour' and many more shows. Eugene Hodgkins, who did an act with Leon Kimberly, is a songwriter and played in vaude with many a rathskeller trio. Ditto Shelly and Henry Hull, legit stars and stars of pics. And their brother, William Howard Hull, who was with the original 'Florodora' and the husband of Margaret Anglin. Also Tom Powers, a legit and silent picture star.

Plenty of swell writers come from Louisville, too. Adolph Klauber, famous N. Y. Times critic, also a producer and husband of Jane Cowl. Boyde Martin, writer, dramatist and critic on Courier-Journal. John Mason Brown, the famous N. Y. critic, also calls Louisville his home town. Alice Hegan Rice, author of 'Mrs. Wiggs of the Cabbage Patch'; Annie Fellows Johnson, the author of the famous 'Little Colonel' series; John Fox, Jr., who was once the husband of Fritzi Scheff and author of 'Little Shepherd of Kingdom Come' and 'Trail of the Lonesome Pine,' and Cleave Kinkaid, the author of 'Common Clay,' are all locals who made good.

They also produced some swell managers. Al Morgan, the dean of managers; Eddie Plohn, who used to manage the New Amsterdam; Morris Uri, who was a partner of Joe Gaites and produced 'The Three Twins'; Harry Martin, manager of McCauley's, later Brown theatre and owner of Columbia Hall, Louisville's Madison Sq. Garden. His wife was on the stage as Edna Morn. John Garrity, Sr., now Shubert manager, was formerly of the Masonic theatre in Louisville. All these were born in Louisville, and not forgetting Col. Levy, the friend of all the actors. I believe his son has produced a few shows.

Yes, suh, Louisville has sure given plenty of great artists to show business. Me and Aggie didn't know the names of the horses that come from there that may have gone into horse acts in the old vaudeville days, but we do know the names of some that should go if there was vaudeville.

Drop a line to Happy Benway and the boys and gals in Saranac; they like to hear from the oldtimers. You know when you're sick and lonesome, letters are terrible things when they don't come.

Best to the gang, sez

Your pal,

Lefty.

Zanuck Due East To Huddle Willkie's 'World'

20th-Fox has announced that film versions of Wendell Willkie's 'One World' will be made in eight other languages besides English. Picture is scheduled for exhibition in Axis countries as soon as Allied occupation forces take over. It will be made in German, Italian, Russian, Chinese, French, Turkish, Arabic and Spanish.

Understood that Darryl Zanuck, who was a strong factor in getting Willkie to represent the film industry when it was under attack by Hollywood-baiting senators in 1941, was determined to secure the property for 20th against all bidders.

Zanuck is scheduled to arrive in N. Y. from the Coast within the week to discuss production details with Willkie.

'Bell' to Peal Long

'Bell Tolls,' at the Rivoli, N. Y., on a roadshow basis, running two hours and 50 minutes, may be cut only five or six minutes instead of 15 to 20 which was at first discussed following opening of the picture.

Sam Wood, producer-director, who's east, has conferred on the matter with Barney Balaban, Par president and others on the matter but after sitting through he film again it has been decided that no major amputations will be undertaken.

Ted Lewis Starts On His Biog for Columbia

Hollywood, July 27.

Ted Lewis dropped everything on the stage and moved into the Columbia studio to get production started on 'Is Everybody Happy?', the tale of his own life in show business.

Picture goes into work with Charles Barton directing a cast including Nan Wynn, Lynn Merrick, Harry Barris and Robert Stanford.

Studio Contracts

Hollywood, July 27.

Pinky Lee inked player contract with Hunt Stromberg.

Dorothy O'Hara signed as dress designer at Paramount.

Erik Rolf inked player pact at Columbia.

Reginald Gardiner's option picked up by 20th-Fox.

Helmut Dantine renewed by Warners.

Randolph Scott signed for three more pictures at 20th-Fox.

John Sutton's option hoisted by 20th-Fox.

Jacqueline White, Helen O'Hara, Eva Whitney, Diane Meredith and Donna Mae Jaden, all minors, approved as Metro contractees by Superior Court.

Tim Spencer, Bob Nolan, Hugh Farr and Pat Brady, Sons of the Pioneers, renewed by Republic.

William Bendix signed for two pictures at Paramount.

Nina Foch, of the stage, signed by Columbia.

IT'S ENOUGH TO MAKE CUPID SHOOT HIMSELF WITH HIS OWN BOW AND ARROW!

And it's enough to make any showman shout with joy!

Monty WOOLLEY and Gracie FIELDS in HOLY MATRIMONY

from 20th CENTURY-FOX

SELL WAR STAMPS EVERY DAY IN THE "SHANGRI-LA" JULY DRIVE!

WATCH ON THE RHINE

Warner Bros. release of Hal B. Wallis production. Stars Bette Davis, Paul Lukas; features Geraldine Fitzgerald, Lucile Watson, Beulah Bondi, George Coulouris. Directed by Herman Shumlin. Screenplay by Dashiell Hammett, from stage play by Lillian Hellman, with additional scenes and dialog by Miss Hellman; music, Max Steiner; camera, Merritt Gerstad and Hal Mohr; editor, Rudi Fehr; orchestral arrangements, Hugo Friedhofer; musical director, Leo F. Forbstein. Previewed in projection room, N. Y., July 25, '43. Running time, **109 MINS.**

Sara Muller ..... Bette Davis
Kurt Muller ..... Paul Lukas
Marthe de Brancovis ..... Geraldine Fitzgerald
Fanny Farrelly ..... Lucile Watson
Anna ..... Beulah Bondi
Teck de Brancovis ..... George Coulouris
David Farrelly ..... Donald Woods
Emil von Ramme ..... Henry Daniell
Joshua ..... Donald Buka
Bodo ..... Eric Roberts
Babette ..... Janis Wilson
Mrs. Nellie Sewell ..... Mary Young
Herr Blecher ..... Kurt Katch
Lt. Klauber ..... Erwin Kalser
Gestapo ..... Robert O. Davis
Sam Chandler ..... Clem Fillmore
Joseph ..... Frank Wilson
Hostess ..... Clarence Muse

'Watch on the Rhine' is a distinguished picture. It is even better than its powerful original stage version. It expresses the same urgent theme, but with broader sweep and in more affecting terms of personal emotion. It is enthralling entertainment and at the same time irresistibly stirring drama. It should be a tremendous boxoffice success and, more important, it carries a message of incalculable topical importance.

The film more than retains the vital theme of the original play. It actually carries the theme further and deeper, and it does so with passionate conviction and enormous skill. There is no compromise on controversial matters. Fascists are identified as such and, although the point is not brought home as it might have been, the industrial-financial support that makes fascism possible is also mentioned. But it is the basic idea of the play, the universal threat of fascism, even into peaceful, everyday American homes before Pearl Harbor, and the humble, noble courage of those who fight it, that is transcendantly expressed in this screen edition. That message is now more timely than ever.

Besides expanding and giving greater dimension to the Lillian Hellman original, the film clarifies the story and makes some of the characters and situations more coherent. That is achieved not so much by utilizing the greater scope of the screen to carry the action outside the walls of the suburban Washington living room, but by rearranging scenes and dialog to give slightly different continuity and greater plausibility to the story.

Thus, the picture opens with the refugee Muller family entering the U. S. from Mexico and crossing the desert in a grubby day coach, in contrast to the luxurious home they are about to enter. Similarly, the quarrels between Teck and Marthe de Brancovis, which were so awkward in the play, are spread into several different scenes and placed in more logical locales on the screen. Also, the villainous Count's visits to the German embassy, merely a reference in the legit version, are actually shown in the film in all their sinister aspects.

Nearly all the original dialog remains, but with a few minor changes and numerous lines that retain the sense and flavor of the play. Some of the lines have been switched from one character to another. Most such instances involve building up the Bette Davis part of the anti-fascist's wife. But though most of her added lines have been taken from Paul Lukas' part, the effect is not harmful. A scene at the very end, obviously added to enlarge Miss Davis' role, is anti-climactic and disappointing, but even that does not vitally lessen the picture's dramatic impact.

Just as he was in the play, Paul Lukas is the outstanding star of the film. Anything his part may have lost in the transfer of key lines to Miss Davis is offset by the projective value of the camera for closeups. So, although his performance in the same part was voted by the New York drama critics as the best of the 1940-41 season, he surpasses it on the screen. His portrayal of the heroic German has the same quiet strength and the slowly gathering force that it had on the stage, but it now seems even better defined and carefully detailed, and it has much more vitality. It is the best part Lukas has ever had on the screen (just as it was on the stage) and he responds with by far the finest performance of his career.

In the lesser starring part of the wife (created on the stage by Mady Christians), Miss Davis gives a performance of genuine distinction. Only in a single scene, a dress-making bit which adds significant detail to the tender relationship between Muller and his wife, is there any compromise with the appropriately dowdy appearance of the character. But more important, Miss Davis' playing suggests a blend of humility and magnetism, of reticence and articulateness, and of quiet patience and iron willpower. Some of her scenes with Lukas are overpoweringly touching.

Lucile Watson, whose incisive playing of the shrewd matriarch was a gem in the original play, is even more striking in the expanded part on the screen. Her performance of the old gal's capriciousness still sets the tone for the early scenes, but some added passages later have given her greater scope, which she capitalizes brilliantly. And although one or two of her lines have been given to Miss Davis, notably the quotation of a saying by old Judge Farrelly, an added line about how she wishes she had been the kind of woman her daughter has turned out to be, gives the part more stature and the entire picture more point.

Geraldine Fitzgerald is believable and attractive as the unhappily-married Countess, which is a tribute to her acting, but also to the greatly clarified part (which Helen Trenholme artfully made acceptable in the stage original). George Coulouris is more subdued and thus more believably menacing than he was in the legit edition. Donald Woods makes young David Farrelly much more pliable and thus more logical and attractive than the character seemed on the stage. Eric Roberts, as the youngest child, and Frank Wilson, as the butler, repeat their original characterizations convincingly. Beulah Bondi is excellent in the slightly diminished part of the French governess-companion, while Donald Buka and Janis Wilson are credible as the older Muller children. Kurt Katch contributes a juicy bit as a Nazi agent, and Mary Young offers a graphic miniature of a gossipy Washington matron.

Although credit for such a magnificent picture as 'Watch on the Rhine' must rightfully be shared by everyone associated with it, Herman Shumlin rates particular praise for his remarkably expressive direction. Even more than with the original play, he seems to have seen and understood the depth of the characters and the story, to have been able to project them in graphic terms and to evoke eloquent performances from his cast. He has used the camera skillfully, achieved deft pace, created atmosphere and a steadily mounting suspense and, with few exceptions, has compressed the story continuity into a smooth flow. There are flaws in some of the film's technical details, such as faulty tone in the sound track for outdoor scenes, and certain strident passages in the musical score. But they are relatively inconsequential. *Hobe.*

Salute to the Marines

(COLOR)

Metro release of John W. Considine, Jr., production. Stars Wallace Beery; features Fay Bainter, Reginald Owen, Keye Luke, Ray Collins, Marilyn Maxwell, William Lundigan, Donald Curtis. Directed by S. Sylvan Simon. Story, Robert D. Andrews; screenplay, George Bruce; adaptation, Wells Root; editor, Frederick Y. Smith; camera, Charles Schoenbaum and W. Howard Green. Previewed in projection room, N. Y., July 23, '43. Running time, **101 MINS.**

Sgt. Major William Bailey ..... Wallace Beery
Jennie Bailey ..... Fay Bainter
Mr. Caspar ..... Reginald Owen
'Flashy' Lozara ..... Keye Luke
Colonel Mason ..... Ray Collins
Helen Bailey ..... Marilyn Maxwell
Rufus Cleveland ..... William Lundigan
Randall James ..... Donald Curtis
Adjutant ..... Neil Berry, Sr.
Corporal Mosley ..... Dick Curtis
Private Hanks ..... Russell Gleason
Mrs. Carson ..... Rose Hobart

'Salute to the Marines' is exactly what its title implies. The fine production given the picture by John Considine, Jr., the able direction of S. Sylvan Simon and the superlative acting, plus excellent color, entitle it to good to strong boxoffice results.

Wallace Beery, starring, is cast as a marine who's been in the service 30 years. Beery has proved himself himself has never seen action, a fac, that burns him because he's after battle stripes.

When Beery is refused permission to embark with a battalion for action in China, he suffers a spell of despondency and, after hitting the bottle, gets into a fight with a flock of merchant seamen. This lands him in the brig, and since his wife has gone anti-war, wanting him to give up army life, he decides to retire. Some of the best moments of the picture are those in which Beery, out of uniform and no one to yell at, tries vainly to relax in the atmosphere of home life, where chewing tobacco, among other things, is verboten. He's almost a pitiful figure, while the wife becomes an increasingly unsympathetic character, especially when she tries to take Beery's dress uniform away from him, a proud possession mirrowing 30 years of faithful military service.

When the Japs suddenly invade the Philippines, Beery goes into action by directing the evacuation of his town and the defenses necessary in an attempt to beat off the 'mustard-colored monkeys,' as he calls 'em. It's the first battle he's seen and he goes to it like a horse to water, his strategy ultimately aiding in an enemy retreat.

Film ends back at San Diego, where Marilyn Maxwell, now in uniform herself, receives a decoration on behalf of her father who, with Fay Bainter, as the mother, perished in the Philippines' defense. Miss Maxwell photographs nittily in color and gives a fine performance. This is also true of Miss Bainter, who ultimately makes up with Beery when both face actual war in the P.I. Reginald Owen is a surprise as the store owner who turns out to be a Nazi, despite his decided English accent. Keye Luke plays a Filipino, a former fighter in the U. S. who is hopeful of regaining the ring crown. He does well, while Ray Collins makes a good marine colonel. William Lundigan is paired with Miss Maxwell for romantic interest. He acquits himself creditably, as does Donald Curtis, a brother flier in the marines. *Char.*

Miniature Reviews

'Watch On The Rhine' (WB). Magnificent picturization of stinging, anti-fascist stage play. Should pull powerful grosses.

'Salute to the Marines' (M-G). should do good biz, stars Wallace Beery.

'I Dood It' (M-G) (Musical). Red Skelton-Eleanor Powell musical okay boxoffice via marquee names.

Murder on the Waterfront (WB). Weak in entertainment and b.o. values. Short length poses booking problem.

'Headin' For God's Country' (Rep). With smart exploitation of Jap angle, film can register as dualer.

'What's Buzzin', Cousin?' (Col). Dull musical with a strong marquee cast.

'Honeymoon Lodge' (Songs) (U). Fairly diverting comedy-drama with music and specialties for dual supporting spot.

'The Stranger From Peco-' (Mono). Excellent Johnny Mack Brown western.

I DOOD IT

(MUSICAL)

Metro release of Jack Cummings production. Stars Red Skelton and Eleanor Powell; features Richard Ainley, Patricia Dane, Sam Levene, Thurston Hall, Lena Horne, Hazel Scott and Jimmy Dorsey's orch with Bob Eberly and Helen O'Connell. Directed by Vincente Minnelli. Screenplay, Sig Herzig and Fred Saidy; songs, Don Raye, Gene De Paul, Lew Brown, Ralph Freed, Sammy Fain, Count Basie, Cole Porter, Vernon Duke, John La Touche, Ted Fetter, Leo Robin, Richard Myers; arrangement of 'Jericho,' Kay Thompson; music direction, George Stoll; dance direction, Bob Connolly; camera, Ray June; editor, Robert J. Kern. Previewed in projection room, N. Y., July 22, '43. Running time, **102 MINS.**

Joseph Rixington Rendalls ..... Red Skelton
Constance Shaw ..... Eleanor Powell
Larry West ..... Richard Ainley
Sascha Brenton ..... Patricia Dane
Ed Jackson ..... Sam Levene
Kenneth Lawlor ..... Thurston Hall
Lena Horne ..... By Herself
Hazel Scott ..... By Herself
Roy Hartwood ..... John Hodiak
Annette ..... Butterfly McQueen
Mrs. Spelvin ..... Marjorie Gateson
Mr. Spelvin ..... Andrew Tombes
Jimmy Dorsey and Orchestra
with Helen O'Connell and Bob Eberly

Metro has wrapped Red Skelton and Eleanor Powell, among other names, around a popular Skelton radio phrase that's being used for the film's title, and the net result is moderate entertainment. With the two stars pacing a featured lineup that includes Jimmy Dorsey's orchestra (with Bob Eberly and Helen O'Connell), Lena Horne, Hazel Scott, Richard Ainley, Patricia Dane, Sam Levene and Thurston Hall, the pic's b.o. seems assured.

'I Dood It' is, by Metro's usual standards, not one of its best musicals, but that's due mostly to the screenplay. While the plot of a musical can generally be accepted only as a cue for the song-and-dance, the failing is particularly apparent in 'Dood It.' The yarn is too unbelievable, though the absurdities fashioned for Skelton have their compensations in the actual performance.

'Dood It' is enhanced by its specialties, notably by the Dorsey personnel, the dancing of Miss Powell, the pianistic swingology of Miss Scott and the sultry warbling of Miss Horne, the latter two in an all-Negro production number. This sequence, incidentally, emphasizes the film's lack of continuity by the obviously contrived manner in which it is introduced.

Story is a retake of an old situation, dealing with the love of a valet aide for a dancing star. That would be Skelton and Miss Powell. Skelton courts Miss Powell from a distance, a fashion plate through borrowal of his customers' clothes. Then follows a series of situations that find him mixed up in a 'spite' marriage with Miss Powell, followed by his discovery and rout of a spy plot. It's all very hectic and uncertain, but pretends to be nothing more than a vehicle for the comic's fol-de-rol.

Skelton remains a tonnotch comedian with his standard dumb-cluck type of business, though the material is somewhat spotty, while Miss Powell is seen at her best advantage during the production numbers, in which she hoofs with her usual sock results.

Dorsey's outfit, a boxoffice factor in itself, is in and out as adornment to the presentation routines, and always acquits itself nittily, ably backed by its two singers, Bob Eberly and Helen O'Connell. There's plenty production backgrounding for the Misses Scott and Horne in a number with lots of s.a. as evidenced by the two colored principals. Richard Ainley, Patricia Dane, Sam Levene and Thurston Hall have lesser parts and they handle them capably.

There are a flock of tunes from some of the top songsmiths in the biz, some of them now standard, and all help towards the film's plus marks. Vincente Minnelli has directed for speed, but there are enough draggy spots to warrant at least a 10-minute cut. The dances are colorful and the over-all production investiture bespeaks hefty expenditure. *Kahn.*

Murder on the Waterfront

Warner Bros. production and release. Features Warren Douglas, Joan Winfield, John Loder, Ruth Ford. Directed by B. Reeves Eason. Screenplay, Robert E. Kent, from play by Ralph Spencer Zink; camera, Harry Neumann; editor, James Gibbon. Previewed in projection room, N. Y., July 25, '43. Running time, **49 MINS.**

Joe Davis ..... Warren Douglas
Gloria ..... Joan Winfield
Lt. Cmdr. Holbrook ..... John Loder
Tana Shane ..... Ruth Ford
Lt. Dawson ..... Bill Crago
1st Officer Barnes ..... Bill Kennedy
Capt. David Towne ..... William R. Davidson
Gordon Shane ..... Don Costello
Comm. George Kahn ..... James Flavin
Guard ..... Bill Edwards
2d Sentry ..... Ross Ford
1st Sentry ..... DeWolf Hopper
Daniel Lewis ..... John Maxwell
Connors ..... Phil Van Zandt
Petty Officer Thomas ..... Frank Mayo
Capt. Beal ..... Fred Kelsey

Any picture as feeble as 'Murder on the Waterfront' immediately evokes the question, 'How come?' Not only is it negative entertainment, but it's dubious propaganda and is even awkward length (49 minutes) for booking, either for dual bills or as a short.

Ostensibly, the film is a whodunit, but with a couple of tepid specialty acts. Located at a Pacific coast port, the yarn deals with the attempts of a Nazi agent to steal a secret thermostat used by the U. S. Navy. There's one murder, plus several attempts and, in a shoot-the-works finish, a wholesale shooting match. Since all the visible clues fakes and the real culprit is shown hardly at all until the denouement, it all makes scant sense.

In addition, the picture presents Naval officers and men as not only nitwits addicted to loose gab of military info (there are any number of instances of characters telling where and when they're sailing, with no indication such behavior is foolish or dangerous), but as acting senselessly and inefficiently in a crisis. What's more, there's the ludicrous supposition that a troupe of entertainers would give a show for the sailors on the very eve of their sailing, the implication that a Navy and Merchant Marine includes spies and murderers, that a Navy court marshall has been guilty of injustice, that camp-show revenge-killers, and even the spectacle of a naval intelligence officer making a veiled suggestion of incitement to lynching.

All this is scattered through a puerile script, embarrassing reduction and direction, and sti d performance. *Hobe.*

Headin' for God's Country

Republic release of Armand Schaefer production. Features William Lundigan, Virginia Dale, Harry Davenport, Harry Shannon, Addison Richards. Directed by William Morgan. Screenplay, Elizabeth Meehan and Houston Branch, based on original by Houston Branch; camera, Bud Thackery; editor, Arthur Roberts. Reviewed at Brooklyn Strand, Brooklyn, dual, week of July 22, '43. Running time, **78 MINS.**

Michael Banyan ..... William Lundigan
Connie Lane ..... Virginia Dale
Clem Adams ..... Harry Davenport
Albert Ness ..... Harry Shannon
District Commissioner ..... Addison Richards
Hilary Higgins ..... J. Frank Hamilton
Hugo Higgins ..... Eddie Acuff
Jim Talbot ..... Wade Crosby
Jeff ..... Skelton Knaggs
Nicholai ..... John Bleifer
Hank ..... Eddy Waller
Willie Soba ..... Charlie Lung
Chuck ..... Ernie Adams
Gin Lung ..... Eddie Lee
Japanese Officer ..... James B. Leong
Mrs. Nilsson ..... Anna Q. Nilsson

In trying to cash in on U. S.-Jap fighting in the Aleutians, Republic has dished up a far-fetched production which, nevertheless, can create a mild b.o. stir as a dualer with proper exploitation.

Angle is the annihilation of a Jap raiding party. Story, which is full of inconsistencies, has William Lundigan as a 'mysterious stranger' in an isolated Alaskan village. The entire populace, except two, are suspicious and hostile. These two are Virginia Dale, a weather station operator, and Harry Davenport, who doubles as newspaper publisher and barber.

To get back at the town bluenoses who have him jailed for vagrancy, Lundigan cooks up a fantastic story that the U. S. is at war with an unknown power. He plants it in one copy of Davenport's sheet while the latter is drunk. Everybody falls for the war yarn, which can't be checked because all news from the outside has been cut off when the weather station's receiver is kiboshed. And when Pearl Harbor does roll around, nobody but the local fifth columnist, Harry Shannon, knows about it. Shannon is the one who swipes the tube and maintains contact with the Japs, whom he later leads to the village. The Jap attack and their defeat is the film's highlight and exciting climax.

Lundigan has lots to do but little to say and makes a fast-moving hero. Miss Dale is out of place in this outdoor opus; Davenport, on the other hand, can, seemingly fit into any setting as a character actor, but performance honors go to J. Frank Hamilton, who portrays a heel, and Charlie Lung, who makes a very convincing not-so-bright Eskimo.

Direction is good, for in spite of an erratic script, the film has few slow spots.

What's Buzzin' Cousin?

(MUSICAL)

Columbia release of Jack Fier production. Stars Ann Miller, Edward (Rochester) Anderson, Freddy Martin orch, John Hubbard. Directed by Charles Barton. Screenplay, Harry Sauber; based on story by Aben Kandel; camera, Joseph Walker; editor, James Sweeney; reviewed at Loew's State, N. Y., July 22, '43. Running time: **75 MINS.**

Ann Crawford ..... Ann Miller
Rochester ..... Edward Anderson
Jimmie Ross ..... John Hubbard
Freddy Martin ..... Freddy Martin
Josie ..... Leslie Brooks
Billie ..... Jeff Donnell
May ..... Carol Hughes
Blossom ..... Theresa Harris
Jim Langford ..... Roy Gordon
Pete Hartley ..... Bradley Lake
Dick Bennett ..... Warren Ashe
Jed ..... Don Taylor
Saree ..... Betsy Gay
Hill-Billy ..... Louis Mason

'What's Buzzin', Cousin?' is a listless filmusical, burdened with an unusually dull book and indifferent tunes (for the most part), yet peopled with a strong and talented name cast. Ann Miller, Freddy Martin's orchestra and Rochester on the marquees will help considerably in selling the picture for nominal to moderately good grosses.

Scripting is an insurmountable handicap. Texture of the yarn is uneven, motivation is weak and neither dialog nor situations hold much smart comedy. Miss Miller shines with her corking terp numbers, especially in the finale, a nicely routined bond-selling number entitled 'Eighteen Seventy-Five.' Miss Miller photographs attractively in abbreviated dancing costumes.

Rochester clicks on occasions where he manages to lift mediocre lines while the Freddy Martin orch, appealing all the way, comes through with a topper in a sock interpretation of Liszt's second Hungarian rhapsody. Another outstanding number is 'Nevada,' when a singing guitarist impresses strongly with his vocals.

John Hubbard fills a niche as an attorney turned singer with the Martin band who revives a droopy hotel in a forsaken town for the sake of the girl who, with her friends, invested money in the place.

Romantic interludes are underplayed and never convincing. *Morg.*

HONEYMOON LODGE

(SONGS)

Hollywood, July 23.

Universal release of Warren Wilson production. Directed by Edward Lilley. Screenplay, Clyde Bruckman; original story, Warren Wilson; camera, Paul Ivano; editor, Russell Schoengarth. Previewed at Fairfax, July 22, '43. Running time, **62 MINS.**

Bob Sterling ..... David Bruce
Lorraine Lodge ..... Harriet Hilliard
Carol Sterling ..... June Vincent
Big Boy ..... Rod Cameron
Cathcart ..... Franklin Pangborn
Judge Willkes ..... Andrew Tombes
George Thomas ..... Martin Ashe
Ozzie Nelson and Orchestra
Veloz and Yolanda
Tip, Tap & Toe
Bobby Brooks, Hattie Noel, Ray Eberle

Despite its story fragility, and obvious padding through insertion of several song and dance specialties, 'Honeymoon Lodge' has sufficient diverting moments to carry it through secondary houses in supporting slots.

Story opens with David Bruce and June Vincent halting their divorce proceedings to try for a new start with re-enactment of their first meeting and courtship in a mountain resort. But plans go awry when Harriet Hilliard teams with Bruce, and Rod Cameron pursues Miss Vincent, to develop dual jealousies. Resultant confusion, until eventual reunion, is built with obvious material.

Leads are handled by two newcomers, with both Bruce and Miss Vincent displaying good screen personalities for future development. Miss Hilliard, Cameron and Franklin Pangborn are okay as main support.

Ozzie Nelson's orchestra provides musical background, with Miss Hilliard (Mrs. Nelson) neatly delivering two standard pop tunes, one a comedy number with Nelson. Ray Eberle delivers one, while high-tenor Bobby Brooks handles 'Do I Worry.' Tip, Tap & Toe do a fast dance routine, while Veloz and Yolanda are on for a ballroom turn.

Script by Clyde Bruckman provides some amusing episodes despite the shallow yarn, while direction by Edward Lilley is okay. *Walt.*

The Stranger From Pecos

Monogram release of Scott R. Dunlap production. Stars Johnny Mack Brown; features Raymond Hatton, Kirby Grant, Christine McIntyre, Steve Clark, Sam Flint, Roy Barcroft, Robert Frazer. Directed by Lambert Hillyer. Story and adaptation, Jess Bowers; editor, Carl Pierson; camera, Harry Neumann. At New York, N. Y., half dual bill, week July 29, '43. Running time, **58 MINS.**

Nevada ..... Johnny Mack Brown
Sandy ..... Raymond Hatton
Tom ..... Kirby Grant
Ruth ..... Christine McIntyre
Clem ..... Steve Clark
Ward ..... Sam Flint
Sheriff ..... Roy Barcroft
Barston ..... Robert Frazer
Bert ..... Edmund Cobb
Harmond ..... Charles King
Gus ..... Bud Osborne
Ed ..... Artie Ortego

A well-plotted story in which the suspense is expertly maintained makes this new entry in the Johnny Mack Brown series a sure-shot for accounts playing saddle-warmers. In addition to the good yarn and

(Continued on page 12)

27 $2,000,000 GROSSERS

Chi Spiffy; Herman Orch Ups 'Pilot' To Jivey $53,000, Durbin Good 24G

Chicago, July 27.

Steady influx of out-of-town visitors, vacationists and conventioneers has upped receipts in some Loop houses to healthy proportions. It is no longer unusual to find the biggest theatres completely filled by noontime. Waiting lines and crowded lobbies are the rule.

Biggest straight film grosser is 'Stage Door Canteen.' Following a tremendous opening week, it's well on its way to $32,000 in its second week at the State-Lake. 'DuBarry Was a Lady' opened big at the United Artists and is headed for strong $22,000. The Chicago, with 'Pilot No. 5' and Woody Herman's orchestra on stage should gather around $53,000, and the Oriental, with Jerry Colonna heading the stage show and 'Reveille With Beverly' a second-run in the Loop, is slated for $25,000.

Estimates for This Week

Apollo (B&K) (1,200; 40-75)—'Assignment in Brittany' (M-G) and 'Salute for Three' (Par). Fine $10,000. Last week, 'Flicka' (20th) and 'Came Blow Up America' (20th) (5 days, 3d week) and 'Assignment in Brittany' (M-G) and 'Salute for Three' (Par) (2 days), ditto.

Chicago (B&K) (4,000; 40-75)—'Pilot No. 5' (M-G) and Woody Herman orch on stage. Staunch $53,000. Last week, 'Background to Danger' (WB) and Charlie Barnet orch on stage, solid $50,000.

Garrick (B&K) (900; 40-75)—'Hangmen Also Die' (UA) (2d week). Nice $7,500. Last week, good $8,000.

Grand (RKO) (1,150; 40-75)—'Got Me Covered' (RKO) and 'Falcon Strikes' (RKO) (5th week). Nifty $8,500. Last week, same.

Oriental (Iroquois) (3,200; 28-69)—'Reveille With Beverly' (Col) (2d run) and Jerry Colonna and Del Courtney orch on stage. Big $25,000. Last week, 'Song of Texas' and Roy Rogers on stage, superb $32,000.

Palace (RKO) (2,500; 40-75)—'Hers to Hold' (U) and 'Gildersleeve's Bad Day' (RKO). Swell $24,000 due to Durbin pic. Last week, 'Bombardier' (RKO) and 'Cowboy in Manhattan' (U), slick $20,000.

Roosevelt (B&K) (1,500; 40-75)—'China' (Par) (4th week). Fine $22,000. Last week, strong $19,000.

State-Lake (B&K) (2,700; 40-75)—'Stage Door Canteen' (UA) (2d week). Socko $32,000. Last week, powerful $37,000.

United Artists (B&K) (1,700; 40-75)—'Du Barry Was Lady' (M-G). Smart $22,000. Last week, 'Crash Dive' (20th) (6 days, 4th week) and 'Du Barry Was Lady' (M-G) (1 day), pleasing $14,000.

Woods (Essaness) (1,200; 40-75)—'Sarong Girl' (Mono) and 'Tahiti Honey' (Rep). Fine $9,000. Last week, 'Somewhere in France' (UA) and 'Ghosts on Loose' (Mono), pert $7,200.

'Profession' Steady At $10,500 in Kansas City

Kansas City, July 27.

Biz is spotty this week, with the record-breaking heat wave denting grosses in some sectors. The Tower, with 'All By Myself' on screen and George White's 'Scandals' on stage, is the pacer. Second place goes to Midland, with 'Youngest Profession' and 'Harrigan's Kid' dualed. Two holdovers, 'Action in North Atlantic' at the Newman and 'Hit Ice' at Esquire, Uptown and Fairway day-and-daters, are steady. 'Land Is Mine' and 'Ladies' Day' opened briskly at Orpheum.

Estimates for This Week

Esquire, Uptown and Fairway (Fox-Widwest) (820, 2,043 and 700; 11-50)—'Hit Ice' (U) (2d wk). Firm $8,500 after healthy $10,500 opening round.

Midland (Loew's) (3,500; 11-50)—'Youngest Profession' (M-G) and 'Harrigan's Kid' (M-G). Trim $10,500. Last week, 'Stage Door Canteen' (UA) (3d wk). Steady $9,500 to add up to total of $39,500 for run.

Newman (Paramount) (1,900; 11-50)—'Action in North Atlantic' (WB) (2d wk). Okay $9,000 to top off hot $11,000 initial frame.

Orpheum (RKO) (1,600; 15-50)—'Land Is Mine' (RKO) and 'Ladies' Day' (RKO). Nifty $9,500. Last week, 'Mr. Lucky' (RKO) and 'Aerial Gunner' (Par) (3d wk), nice $8,000 as a sequel to $21,500 total for first two sessions.

Tower (Fox-Joffee) (2,100; 10-50)—'All By Myself' (U) with George White's 'Scandals' on stage. Socko $15,000. Last week, 'Captive Wild Woman' (U) and 'She Has What It Takes' (Col) with vaude, lusty $11,000.

First Runs on Broadway

(Subject to Change)

Week of July 29

Astor—'Best Foot Forward' (M-G) (5th week).
(Reviewed in 'Variety' June 30)

Capitol—'Stage Door Canteen' (UA) (6th week).
(Reviewed in 'Variety' May 12)

Criterion—'Hers to Hold' (U) (2d week).
(Reviewed in 'Variety' July 14)

Globe—'Victory Thru Air Power' (UA) (3d week).
(Reviewed in 'Variety' July 7)

Hollywood—'This Is the Army' (WB) (28).

Music Hall—'Mr. Lucky' (M-G) (2d week).
(Reviewed in 'Variety' May 5)

Paramount—'Dixie' (Par) (6th week).
(Reviewed in 'Variety' June 30)

Rialto—'Bombers Moon' (20th) (30).
(Reviewed in 'Variety' July 14)

Rivoli—'For Whom the Bell Tolls' (Par) (3d week).
(Reviewed in 'Variety' July 21)

Roxy—'Stormy Weather' (20th) (2d week).
(Reviewed in 'Variety' June 2)

Strand—'The Constant Nymph' (WB) (2d week).
(Reviewed in 'Variety' June 30)

'Coney' Zooms To $17,000, Mpls.

Minneapolis, July 27.

Business here continues sensationally. Currently it's 'Coney Island' which has the trade gasping with its astronomical takings. It's in for a long loop run.

'More the Merrier' bowed out after six terrific weeks downtown, but final week's gross warranted further retention. However, clearance regulations required its removal to the Uptown, first-run neighborhood house, so that indie nabe exhibs will get an earlier crack at it.

Other boxoffice contenders are 'Action in North Atlantic' and 'Captive Wild Woman.' Each of the two holdovers, 'Crash Dive' and 'Hers to Hold,' is in its second week and still clicking.

Estimates for This Week

Aster (Par-Singer) (900; 17-28)—'Crime Doctor' (Col) and 'Harrigan's Kid' (M-G). Good $2,000 anticipated in five days. 'Prison Mutiny' (Mono) and 'Gillespie's New Assistant' (M-G), also dual first-runs, open Wednesday (28). Last week, 'Night Plane from Chungking' (Par) and 'Cowboy in Manhattan' (U) split with 'Devil With Hitler' (UA) and 'Leather Burners' (UA), good $2,600 in eight days.

Century (P-S) (1,600; 40-55)—'Crash Dive' (20th) (2d wk). Moved here from State after big week there. Looks like hefty $7,500. Last week, 'Lily Mars' (M-G) (2d wk), fine $7,000 on top of big $14,500 first week, or $21,500 for the run.

Gopher (P-S) (1,000; 35)—'Captive Wild Woman' (U). Big $5,000 anticipated. Last week, 'Aerial Gunner' (Par), fine $4,500.

Lyric (P-S) (1,001; 40-55)—'Hers to Hold' (U) (2d wk). Here after big $13,000 week at Orpheum and stretching toward another healthy $7,000. Last week, 'Lady of Burlesque' (UA) (3d wk), mild $4,200.

Orpheum (P-S) (2,800; 40-55)—'Action in North Atlantic' (WB). Nifty $10,000. Last week, 'Hers to Hold' (U), big $13,000.

State (P-S) (2,300; 40-55)—'Coney Island' (20th). Great $17,000. Will hold before switching to moveover house. Last week, 'Crash Dive' (20th), big $15,000.

Uptown (Par) (1,000; 25-44)—'More Merrier' (Col). Moved here for first nabe showing immediately following record-breaking six-week loop first-run. Big $4,800. Last week, 'Five Graves to Cairo' (Par), fine $4,000.

World (Par-Steffes) (350; 40-65)—'At Dawn We Die' (Rep). Okay $2,500. Last week, 'More Merrier' (Col) (6th wk), finished to great $2,800 after splendid $3,000 previous week, around $43,500 for run.

MORE IN 1942-43 THAN IN 10 YEARS

Hollywood turned out more $2,000,000-rental grossers during the 1942-43 season than for the entire 10-year period from 1930 to 1940, according to estimates drawn up by major company toppers. Findings indicate that an unprecedented showing has been made by the film production branch of the industry in the number of big money pictures turned out for release from August, 1942 until August 1943.

Around 27 films are calculated hitting $2,000,000 or better in rentals, although four or five of this number are considered on the borderline. Many of those included, however, have reached far beyond the $2,000,000 figure, with 'Mrs. Miniver' over $5,000,000; 'Yankee Doodle Dandy,' $4,500,000; 'Casablanca' over $3,000,000, 'Reap the Wild Wind' over $4,500,000 and 'Canteen' geared for a minimum of $3,500,000 on basis of early returns.

Phenoms to the Trade

That there should be so many pictures getting $2,000,000 or more in rentals is considered more of a phenomenon by film execs themselves than by those on the outside hearing about big film figures. 'It looks simple on paper,' said one exec, 'but it takes a lot of quarters and half-dollars at the boxoffice for exhibitors to pay rentals totalling that amount.'

Understood that Warners, with four or five pictures in the $2,000,000-or-better category for 1942-43, didn't have a single picture grossing this amount from 'The Gold Diggers of 1933' until 'Sergeant York.' Metro, with four or five big money pictures this year had perhaps three films hitting $2,000,000 or better during a previous period stretching over several seasons. Columbia's 'More the Merrier' will of course also top $2,000,000.

Estimated Paramount has approximately eight pictures in the $2,000,000 or better class for 1942-43, among them 'Holiday Inn,' 'Wake Island,' 'Road to Morocco,' 'Star Spangled Rhythm,' 'Reap the Wild Wind,' 'China,' 'Major and the Minor' and likely 'Dixie.'

Metro and Warners have around the same number with former distrib's releases including 'For Me and My Gal,' 'The Human Comedy' and 'Random Harvest,' in addition to 'Mrs. Miniver.'

Top money pictures from 20th-Fox include 'Black Swan,' 'Hello, Frisco, Hello' and 'Coney Island.' United Artists has 'Burlesque,' which is grooved past the $2,000,000 mark, in addition to 'Canteen.' RKO Radio's 'Hitler's Children' one of Universal's Abbott & Costello pictures are also in the big money brackets. ('This Is the Army' (WB) and 'For Whom the Bell Tolls' (Par) not included in this lineup).

Buff Brisk; Barnet Ups 'Pilot' to Fine $22,000

Buffalo, July 27.

Buffalo continues to move in high gear at theatre boxoffices.

Estimates for This Week

Buffalo (Shea) (3,500; 35-55)—'Pilot No. 5' (M-G) and Charlie Barnet Orch. Nifty $22,000 or better. Last week 'Coney Island' (20th) (2d wk), bright $15,500.

Great Lakes (Shea) (3,000; 35-55)—'Lady of Burlesque' (UA) and 'Somewhere in France' (UA). Gratifying $15,000. Last nine days of 'Stage Door Canteen' (UA) (3d wk) spurted to amazing $17,000.

Hipp (Shea) (2,100; 35-55)—'Coney Island' (20th) (3d wk). Fine $9,000. Last week General Motors Show.

Lafayette (Basil) (3,300; 35-55)—'Hit Ice' (U) and 'Half Way to Shanghai' (U). Brisk $11,500. Last week 'Hit the Ice' (U) (2d wk) and 'Good Morning Judge' (U), fine $18,000.

Century (Ind) (3,000; 35-55)—'Background to Danger' (WB) and 'Swing Your Partner' (Rep). Robust $13,000. Last week 'Mr. Lucky' (RKO) and 'Scattergood Survives Murder' (RKO) (3d wk), nearly $10,000, healthy.

'Lucky' Smash $120,000 to Pace N.Y., 'Weather'-Morgan Orch-Boswell Big 98G, 'Nymph'-Carmen Cavallaro 57G

The past week saw five major openings on Broadway, all but one of which are clicking big. Added to the list tonight (Wednesday) will be Irving Berlin's 'This Is the Army,' which has a special premiere at the Hollywood, with all of the first performance's receipts going to the Army Emergency Relief. There will be a special showing this afternoon (Wednesday) for members of the armed forces.

'Mr. Lucky,' which finally reached the Music Hall, is doing a sensational $120,000, while at the Strand, with 'Constant Nymph' and the Carmen Cavallaro orchestra, on stage, things are humming, initial week for show looking to smash $57,000 or better.

Roxy wound up its initial seven days last night (Tuesday) with 'Stormy Weather' and a stage bill including the Russ Morgan band and Connee Boswell. Strong from the barrier and with weekday business exceptionally steady, the first week hit a very big $98,000. 'Stormy Weather,' day-and-dating at RKO's Alhambra in Harlem, a grind that does an average business of $5,000, hit $19,000 on the first week, which probably explains why the Roxy isn't getting much more than average amount of colored people.

'Hers to Hold,' which arrived at the Criterion last Wednesday (21), hitting a new high for any opening day there, struck $32,000 on the week concluded last night (Tuesday), not far from the house record of $36,000 established at a better time of the year. Booking 'What's Buzzin', Cousin' first run, a rarity for the house, the State will be disappointing at only $20,000 or a bit more. Slapsie Maxie Rosenbloom and Jackie Miles, second week for latter, are in person at the State.

Continuing at capacity is 'For Whom the Bell Tolls,' now in its second week at the Rivoli, where the advance sales as of yesterday (Tuesday) stood at over $26,000. Initial week for the roadshow picture was $39,000, while for the first five days on the second stanza was $28,000. Free list on 'Bells' has been suspended for the time being.

Holdovers include the remarkably consistent Cap program of 'Stage Door Canteen' and Phil Spitalny, this week (5th) looking to a big $60,000 or thereabouts. It remains further.

Estimates for This Week

Astor (Loew's) (1,140; 55-$1.10)—'Best Foot Forward' (M-G) (5th wk). Off a bit to $19,000 but still sturdy on 4th week ended Monday night (26); prior (3d) stanza was $22,000.

Capitol (Loew's) (4,820; 35-$1.10)—'Stage Door Canteen' (UA) and Phil Spitalny (5th wk). Looks like $60,000, very big, while last week (4th) ended fast at $68,000. Show stays here indefinitely, possibility being for a total of 10 weeks, Spitalny being under options for that long.

Criterion (Loew's) (1,700; 35-$1.10)—'Hers to Hold' (U) (2d wk). Begins holdover today (Wednesday), socking through to $32,000 on initial seven days, not far from record $36,000 established by house at better time of the year. Final six days on third week for 'Bombardier' (RKO) was $10,000, okay.

Globe (Brandt) (1,416; 35-85)—'Victory Through Air Power' (UA). Holding up well, about $12,000, while initial week strong $18,000. Remains a third semester.

Hollywood (WB) (1,499; 44-$1.25)—'This Is Army' (WB). Following special benefit preem tonight (Wednesday), with all proceeds going to Army Emergency Relief, Irving Berlin's saga starts regular run tomorrow (Thursday). The final six days on 13th week of 'Mission to Moscow' (WB) was $6,000, slender. Prior (12th) stanza $8,000.

Palace (RKO) (1,700; 28-75)—'Falcon in Danger' (RKO) and 'Squadron Leader X' (RKO), both 1st run, dualed. This house seldom plays two first-runs but this combination is doing well at indicated $11,000. Last week, 'Friend Flicka' (20th) (2d run) and 'All by Myself' (U) (1st run), topped $9,000, fair enough.

Paramount (Par) (3,664; 35-$1.10)—'Dixie' (Par) and Andrews Sisters, Mitch Ayres, others, on stage (6th-final wk). Continuing strongly, the fifth week having ended last night (Tuesday) at a snug $51,000; the fourth hit $57,000.

Radio City Music Hall (Rockefellers) (5,945; 44-$1.65)—'Mr. Lucky' (RKO) and stageshow. Hitting on all sixes for a super-duper $120,000, one of highest summer weeks ever done here, and holds. Only a few holiday weeks in the 10½-year operation of the house has topped this figure. Last week, fourth for 'Youngest Profession' (M-G), $91,000, excellent.

Rialto (Mayer) (594; 28-65)—'Appointment in Berlin' (Col) (2d-final wk). Dropping to mildish $6,000, but, with fine $10,000 grossed on first week, shows nice profit.

Rivoli (UA-Par) (2,092; 85-$2.20)—'Bell Tolls' (Par) (2d wk). Roadshow run continues at capacity, the first five days on the second week hitting $28,000, while initial seven days was $39,000. Advance sale now stands at over $26,000.

Roxy (20th) (5,886; 40-$1.10)—'Stormy Weather' (20th) and Russ Morgan, Connee Boswell, others, on stage (2d wk). First week through last night (Tuesday) garnered wow $98,000. In originally for two weeks, decision has been reached to go three. Last week, fifth for 'Coney Island' (20th), Enric Madriguera, Jack Durant and Carmen Amaya, $55,000, very good.

State (Loew's) (3,450; 35-$1.10)—'What's Buzzin', Cousin' (Col) (1st run) and Slapsie Maxie Rosenbloom, plus holdover of Jackie Miles. Rather slow, only $20,000 or bit more in sight, disappointing. Last week 'Bataan' (M-G) (2d run), Miles and Eddie South orch slipped to under $24,000, but oke.

Strand (WB) (2,756; 35-$1.10)—'Constant Nymph' (WB) and Carmen Cavallaro orch, plus Connie Haines and Perry Como in person. A smash $57,000 is seen for this new show and holds. Last week third for 'Background to Danger' (WB) and Hal McIntyre $36,500, satisfactory.

'DuBarry' Neat $20,500 in Pitt

Pittsburgh, July 27.

Biz all over town is great. 'Land Is Mine' plus 3 Stooges and Cliff Edwards on stage is keeping Stanley very healthy, while 'DuBarry' at Penn is doing well.

Estimates for This Week

Fulton (Shea) (1,700; 30-40-60)—'Coney Island' (20th) (4th wk). Grable starrer continues to keep turnstiles clicking with healthy $7,500. Last week swell $9,000.

Harris (Harris) (2,200; 30-40-60)—'Two Tickets to London' (U) and 'Jitterbugs' (20th). Comfortable at $6,800. Last week 'Stormy Weather' (20th) nifty $10,000.

Penn (Loew's) (3,300; 30-40-60)—'DuBarry' (M-G). Healthy $20,500, despite crix. Last week 'Mr. Lucky' (RKO) husky $22,500.

Ritz (WB) (800; 30-40-60)—'Bataan' (M-G) (3d wk). Fair $2,500. Last week moveover from Penn, brisk $3,500.

Senator (Harris) (1,750; 30-55)—'Stormy Weather' (20th). Moveover from Harris looks like swell $4,500. Last week 'High Explosive' (Par) and 'Aldrich Gets Glamour' (Par), so-so $2,600.

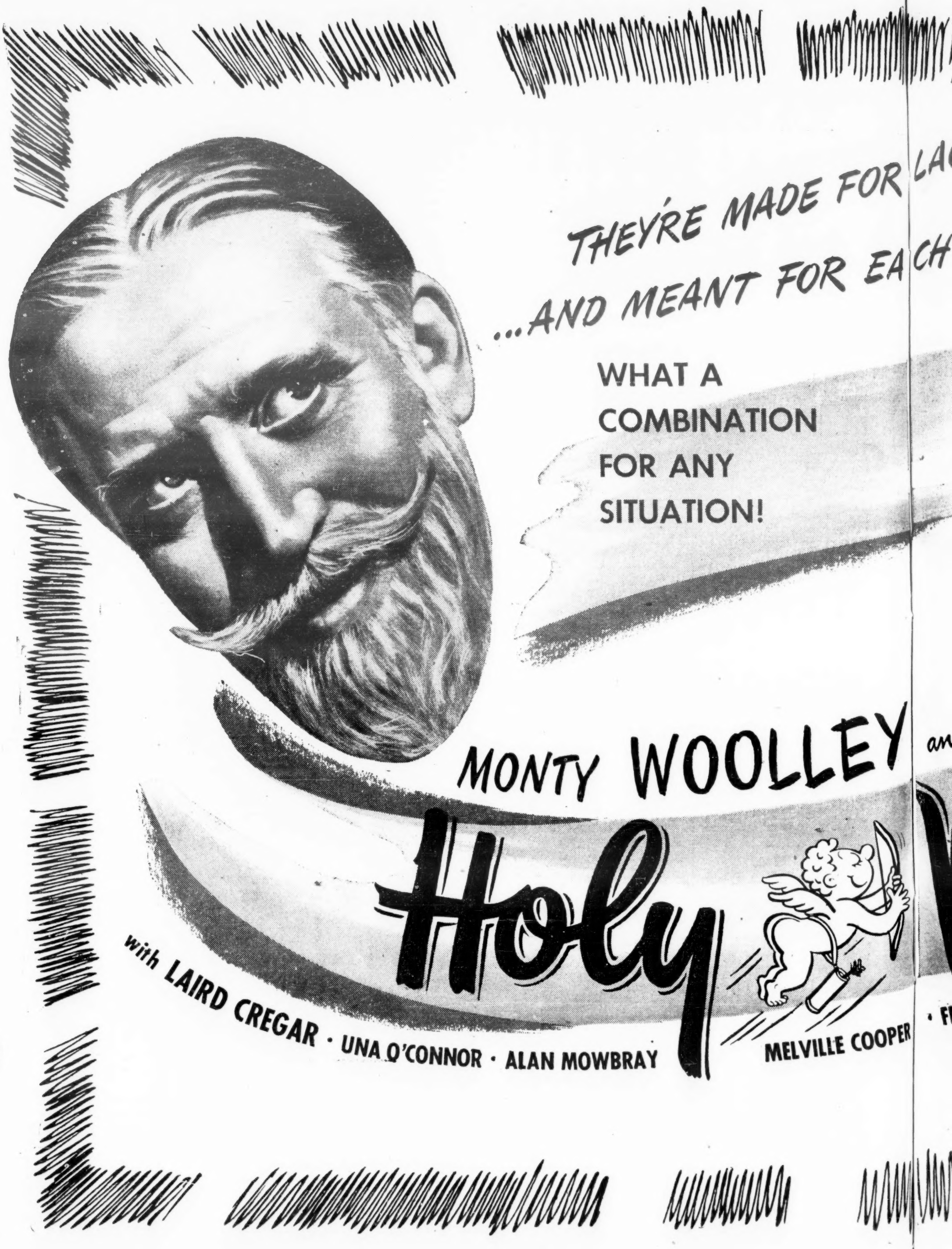
Stanley (WB) (3,800; 35-50-75)—'Land Is Mine' (RKO) and 3 Stooges, Cliff Edwards on stage. Satisfactory $22,500. Last week 'Air Raid Wardens' (M-G) and Ozzie Nelson orch on stage, great $25,000.

Warner (WB) (2,000; 30-40-60)—'Lucky' (RKO). Big $8,000 on moveover from Penn. Last week 'Stage Door Canteen,' (UA) fine $7,000 on second week.

Sentence Mgr. Today

Abraham L. Stearns, former manager of the Allerton in the Bronx, N. Y., who pleaded guilty last week to having stolen $7,818 in war bond and savings stamp funds, is slated to come up for sentencing today (Wednesday) before Federal Judge Francis G. Caffey. He was discharged from the theatre March 8 last, when arrested on the embezzling charge.

The Allerton is independently operated by the Combined Bronx Amusements, Inc.


THEY'RE MADE FOR LA
...AND MEANT FOR EACH
WHAT A COMBINATION FOR ANY SITUATION!
MONTY WOOLLEY
Holy
with LAIRD CREGAR · UNA O'CONNOR · ALAN MOWBRAY
MELVILLE COOPER

OR LAUGHTER
EACH OTHER!
Y and GRACIE FIELDS in
Matrimony
PER · FRANKLIN PANGBORN · ETHEL GRIFFIES · ERIC BLORE · GEORGE ZUCCO · FRITZ FELD
Directed by John Stahl
Produced and Written
for the Screen by Nunnally Johnson
From the Novel by Arnold Bennett
FROM THE HIT MAKERS
and match makers
OF
20th
CENTURY-FOX

Detroit Plenty Nifty; 'Dixie' $36,000, 'Action' Strong $26,000, 'Ice' $7,800, 3d

Detroit, July 27.

Only two fresh bills can elbow into the loop here, which continues to pile up strong grosses. No vacations for war workers and more vigilance by the OPA over gas rationing are factors helping to keep Detroiters pic-going this summer.

The Michigan will hit the top spot and a holdover this week with 'Dixie' and 'Night Plane for Chungking' with the other fresh pairing, 'Action in North Atlantic' and 'Cinderella Swings It,' strong at the Palms-State. 'Coney Island' and 'Get Goin'' at the Fox are hitting a great clip for the second session at the Fox

Estimates for This Week

Adams (Balaban) (1,700; 55-75)—'Hit Ice' (U) (3rd wk.) and 'Holmes in Washington' (U) (2d wk.). Fine $7,800 behind last week's great $10,000.

Broadway - Capitol (United Detroit) (2,800; 55-75)—'China' (Par) and 'Salute for Three' (Par) (3rd wk.) Pair moved in after two merry weeks at the Michigan, sighting brisk $12,000. Last week 'Lily Mars' (M-G) and 'Pilot No. 5' (M-G) (4th wk.), fine $10,000.

Fox (Fox-Michigan) (5,000; 55-75)—'Coney Island' (20th) and 'Get Goin'' (U) (2d wk.). Set for a big $31,000 after terrific $46,000 first week.

Madison (United Detroit) (1,800; 55-75)—'Moon Is Down' (20th) and 'White Savage' (U). Pair returned to loop for okay $4,200. Last week 'Random Harvest' (M-G) and 'Eagle of Navy' (M-G), robust $4,900.

Michigan (United Detroit) (4,000; 55-75)—'Dixie' (Par) and 'Night Plane for Chungking' (Par). Going great and headed for $36,000 and holdover. Last week 'China' (Par) and 'Salute for Three' (Par) (2d wk.), big $25,000 after wham $37,000 in first week.

Palms-State (United Detroit) (3,000; 55-75)—'Action North Atlantic' (WB) and 'Cinderella Swings It' (RKO). Smash $26,000. Last week 'Land Is Mine' (RKO) and 'Wrecking Crew' (Par) (2d wk.), good $10,000.

United Artists (United Detroit) (2,000; 55-75)—'Youngest Profession' (M-G) and 'Assignment in Brittany' (M-G) (2d wk.). Strong $12,000 after first week's great $18,000.

'MR. BIG' SWELL IN INDPLS. AT $11,000

Indianapolis, July 27.

Trade at the ticket wickets here this week has dropped off from recent high peaks with a lineup of holdovers and light, warm weather attractions but continues plenty good for what's offered. 'Dixie,' a surprise holdover at the Indiana, which rarely keeps them after opening week, is still running strong. 'Mister Big,' at the Circle, will lead the town.

Estimates for This Week

Circle (Katz-Dolle) (2,800; 30-50)—'Mister Big' (U) and 'Two Tickets to London' (RKO). Enthusiastic juveniles boost Donald O'Connor's starrer to swell $11,000. Last week, sock $17,000 for 'Salute for Three' (Par) and Blue Barron band at slight tilt in prices.

Indiana (Katz-Dolle) (3,300; 30-50) 'Dixie' (Par) and 'Aerial Gunner' (Par). First holdover at house since 'Star Spangled Rhythm' and clicking for $10,000 on second stanza after terrific $17,000 opener.

Keith's (Indie) (1,200; 30-55)—'Jacare' (UA) and vaudeville. Good for oke $3,800 in weekend run. Last week, tepid $3,000 with 'Varsity Show' (WB) (reissue) and vaudeville.

Loew's (Loew's) (2,450; 30-50)—'Youngest Profession' (M-G) and 'Harrigan's Kid' (M-G). Younger set taking nifty $10,000 worth of double juve special. Last week, still dandy $8,200 on third stanza of 'Stage Door Canteen' (UA), bringing three-week total for run close to $40,000.

Lyric (Katz-Dolle) (1,600; 30-50)—'Action in North Atlantic' (WB) and 'All By Myself' (U). Fair $3,000 in second week at moveover house, due to 'Dixie' holdover at its feeder, the Indiana. Last week, oke $5,200 on same bill.

'Dangerous' Healthy $7,500 in Montreal

Montreal, July 27.

Only one new pic on Main street indicates dip in grosses all around. Likely best take will be 'Slightly Dangerous' at Capitol, rousing $7,500.

Estimates for This Week

Palace (CT) (2,700; 30-62)—'Lily Mars' (M-G) (2d wk). Wickets still humming for good $7,000 following smash opener at $10,000.

Capitol (CT) (2,700; 30-62)—'Slightly Dangerous' (M-G) and 'Hired Boss' (20th). Pointing to lush $7,500. Last week 'Friend Flicka' (20th) and 'Margin for Error' (20th), fine $8,500.

Loew's (CT) (2,800; 35-67)—'Human Comedy' (M-G) (2d wk). Sighting good $6,500 after clicko $9,500 first stanza.

Princess (CT) (2,300; 30-52)—'Walked with Zombie' (RKO) and 'Leopard Man' (RKO) (2d wk). Good $4,000 in sight after nice $5,000 last week.

Strand (United Amusement) (750; 35-45)—'I Escaped Gestapo' (Indie) and 'Clancy Street Boys' (Indie). Sighting average $2,800. Last week 'Hi Ya, Chum' (U) and 'Alibi' (U) good enough $2,500.

Orpheum (Ind) (1,100; 30-60)—'Stage Door Canteen' (UA) (3d wk). Still making grade for good $4,000 after last week's fine $4,500.

St. Denis (France-Film) (2,500; 30-40)—'Les Gais Lurons' and 'L'Inconnue de Monte Carlo.' Should hold to fair hot weather gross of $3,000. Last week 'Maison du Maltais' and 'Cinderella' good $2,750.

'LADY'-VAUDE SOCK $28,000 TO LEAD D.C.

Washington, July 27.

July grosses are up 20% over the 1942 figures in the six downtown, first-run houses. Escapist celluloid seems to have the call, with the non-combat features having a distinct edge over war pictures.

'Lady of Burlesque,' off to a walloping start at the Capitol, will land in the top bracket. 'Bombardier' is doing better than the usual service film. 'Coney Island' is still hot, and on the strength of Alan Ladd's last appearance before joining the military, 'China' is annexing a fancy gross at the Earle.

Estimates for This Week

Capitol (Loew) (3,434; 30-75)—'Lady of Burlesque' (UA) with vaudeville. Walloping $28,000. Last week, 'Youngest Profession' (M-G) (2d wk). Holdover annexed neat $17,000.

Columbia (Loew) (1,220; 40-60)—'Stage Door Canteen' (UA) (2d wk). Swell $8,000 after smashing first week of $9,500.

Earle (WB) (2,210; 30-90)—'China' (Par) with vaudeville. Hot $22,500. Last week, 'Desperadoes' (Col) with vaudeville, crackerjack $22,000, better than expected.

Keith's (RKO) (1,800; 30-55)—'Bombardier' (RKO). Pat O'Brien is potent in this area, which accounts for swell $16,000. Last week, 'Mr. Big' (U) wound up with good $11,500.

Metropolitan (WB) (1,800; 30-55)—'Background to Danger' (WB). Looks like $7,000 on second run. Last week, 'What's Buzzin' Cousin' (Col), dandy $7,500.

Palace (Loew) (2,242; 40-60)—'Coney Island' (20th) (2d wk). Spiffy $17,000 on holdover after a tabasco first session of $25,000.

Abbott-Costello-'Ice' Rousing $20,000, Prov.

Providence, July 27.

Change to lighter fare is showing increasing benefits around here, with 'Hit The Ice' at RKO Albee hitting ceilnig level. Loew's State's 'Youngest Profession' is next in line, with Majestic's second week holdover of 'Coney Island' running a neat third. Strand opened Monday (26) with two revivals, 'Souls at Sea' and 'Union Pacific.'

Estimates for This Week

Albee (RKO) (2,300; 30-50)—'Hit Ice' (U) and 'Lady in Distress' (RKO). Opened day earlier than usual and proving even bigger than previous Abbott and Costello hits. Rousing $20,000. Last week 'Mr. Lucky' (RKO) and 'Yanks Ahoy' (UA) (3d wk), zowie $10,000.

Carlton (Fay-Loew) (1,400; 30-50)—'Stage Door Canteen' (UA) (4th downtown wk). Though milked pretty dry at its early stand at Loew's State, it's still holding for fair $3,000. Last week 'Background to Danger' (WB) and 'Gals, Incorporated' (U) (2d run), good $3,500.

Fay's (Indie) (2,000; 30-50)—'Came to Blow Up America' (20th) and vaude. Steady vaude trade helping to good $7,000. Last week 'Gaucho Serenade' (U) and vaude, fair $6,000.

Majestic (Fay) (2,200; 30-50)—'Coney Island' (20th) and March of Time's 'Show Business at War' (2d wk). Carrying on for nice $13,000 after zowie $13,000 in opening sesh.

State (Loew) (3,200; 30-50)—'Youngest Profession' (M-G) and 'Two Senoritas From Chicago' (M-G). Though bill is so-so, nifty $16,000. Last week, 'Stage Door Canteen' (UA) (3d wk), strong $11,500.

Strand (Indie) (2,000; 30-50)—'Souls at Sea' (Par) and 'Union Pacific' (Par) (revivals). Opened Monday (26). Last week 'Dixie' (Par) (2d wk) and 'Underground Agent' (1st wk), neat $10,000.

Film Reviews

Continued from page 8

The Stranger From Pecos

the compactness of action, the casting adds value.

Brown, of the quick draw and the punching fists, plays a U. S. marshal who's been detailed to a western outpost where a local biggie, grabbing property when mortgages can't be met, has lined up with a crooked sheriff in a game that also includes murder and plunder. Considerable shooting, hard riding and fighting with the mitts figure though there's less of the last-mentioned than in most Brown westerns.

An excellent western character is Raymond Hatton, as Brown's sidekick. Hatton shines particularly in a poker game sequence in which he intentionally loses to a rancher whose $3,000, due him on the sale of a shipment of cattle, has been stolen.

Romantic lead opposite Kirby Grant is Christine McIntyre, who plays a waitress. She makes a nice impression though getting minor footage. Grant also is more or less in the background as a murder suspect. Lessers include the girl's father, Steve Clark; Sam Flint, as a local gangster, and Roy Barcroft, sheriff. *Char.*

'Canteen' Strong In Seattle Bow, $12,000

Seattle, July 27.

With benefit of hefty cooperation from local American Legion posts, 'Stage Door Canteen' got away to fair start at two houses, Music Hall and Paramount.

Estimates for This Week

Blue Mouse (Hamrick-Evergreen) (800; 40-65) — 'China' (Par) and 'Young and Willing' (UA) (4th wk). Indicated $3,700, okay. Last week, $5,200, swell.

Fifth Avenue (H-E) (2,349; 40-65)—'Mr. Lucky' (RKO) and 'Squadron Leader X' (RKO) (2d wk). Expected $9,300, wow. Last week great $12,300.

Liberty (J-vH) (1,650; 40-65)—'What's Buzzin', Cousin' (Col) and 'Crime Doctor' (Col). Paced at $8,300, good. Last week 'Lady of Burlesque' (UA) (3d stanza) landed $5,800, fair, after two big weeks.

Music Box (H-E) (850; 40-65)—'Coney Island' (20th), (4th). Fair $3,500. Last week excellent $5,100.

Music Hall (H-E) (2,200; 40-65)—'Stage Door Canteen' (UA). Big campaign for this one. Anticipated fine $9,500. Last week 'Lucky' (RKO) and 'Squadron Leader X' (Par), $7,700, big.

Orpheum (H-E) (2,600; 40-65)—'Mr. Big' (U) and '2 Tickets to London' (U). Big $9,700. Last week 'Bombardier' (RKO) and 'Girls, Inc' (U), very big $11,200.

Palomar (Sterling) (1,350; 30-65)—'Wings Over Pacific' (Mono) and 'Payoff' (PRC) plus vaude. 'Footlight Fancies Revue' on stage, billed above pix. See okay $9,000. Last week 'Pollack Bros. circus meant only average biz, coupled with 'Let's Have Fun' (Col), for $9,300. Month ago circus made house record.

Paramount (H-E) (3,039; 40-65)—'Stage Door Canteen' (UA). Strong $12,000. Last week 'Youngest Profession' (M-G) and 'Harrigan's Kid' (M-G), mild $6,900.

Roosevelt (Sterling) (800; 40-65)—'Bombardier' (RKO) (2d wk). Hot release from Orpheum. Expected big $5,000. Last week 'Action in North Atlantic' (WB) 4th stanza good for $4,400.

Winter Garden (Sterling) (800; 20-30)—'Keeper of Flame' (M-G) and '3 Hearts for Julia' (M-G) (3d run). Anticipated big $4,500. Last week 'Got Me Covered' (RKO) and 'Hard Way' (WB) (3d run), big $3,900.

Actors In Khaki

Continued from page 1

young comedians, singers, magicians, hoofers are in the army these days. Need more be said?

How about forming a circuit composed of ex-performers? I can vouch for their ready acceptance by patients in army hospitals and by other soldiers in the field because I've arranged over 500 shows with ex-Broadwayites making up the bulk of the personnel. A soldier performer is 'hep' to army slang, customs and peculiarities. When a soldier gives his impression of the 'tough sergeant drill-master,' the 'apologistic drill-master' and the 'swishy drill-master,' it's so much funnier because the audience knows the performer has been through the mill. A man in uniform giving with the old routine of the rookie being stopped by the officer he didn't salute, who says, 'Hey, Soldier, do you see this uniform I'm wearing?' and rejoining with 'What are you squawking about, look at what they gave me!' is doubly funny because he is speaking of something close to both of them.

What would be the objections to such a move? The usual one of fearing public opinion by putting performers in 'safe' jobs? Does anyone think that the performers who went to their tragic deaths in the Lisbon plane had 'safe' jobs? Doesn't everyone yet know that the performer in khaki making with jokes for his buddies can jump from the stage during a raid or attack and handle a rifle or machine gun with the best of them? And, anyway, there are plenty of ex-hoofers in Limited Service to make up such units.

Against that single possible objection look at the things to be said for the plan. First, there need never be any worry about the performers accepting offshore assignments. As soldiers they are ready for any duty. Transportation? Soldiers are used to riding in army trucks; in fact, they can utilize their trucks as stages in bivouac areas and at the front lines. With their natural talent for scenic effects these fighting performers would be welcome additions to posts that needed a little camouflaging for expected raids; their weapons of war would be welcome aids in time of actual battle.

The list of talent is endless. Any booking agent would be in clover if he could get his 10% from these acts. And here it is 'At Liberty—Available for Bookings.'

The greatest step forward that USO-Camp Shows and the Special Services Branch of the Army could take would be to cut all the red tape that prevents our utilizing these performers in khaki from doing the work they are best fitted for—putting on shows for their brothers in uniform—the while they keep their powder dry and their rifles ready.

It might mean bucking a few higherups in Washington who still have brasshat hidebound ideas. But on their side would be millions of soldiers who want some fun and entertainment between the blood letting they must pass through before this world returns to normal.

Cpl. Dick Weaver,
U. S. Army Air Forces,
Headquarters BTC No. 7

Philly Brisk; Boyer-Fontaine $32,900, 'Canteen' $24,700 in 3d to Pace H.O.s

Philadelphia, July 27.

Biz continues brisk in Philly, despite muggy weather and competish from parks, outdoor concerts, night baseball, etc.

Luring the largest crowds is 'Constant Nymph,' which won an extra 'gravy' bonus showing at the Earle. Also sharing top biz are holdovers 'Stage Door Canteen,' 'Coney Island' and 'Bataan,' while revival of 'Lost Horizon' is proving a sleeper.

Estimates for This Week

Aldine (WB) (1,303; 35-75)—'Hitler's Madman' (M-G). Horror stuff is leaving Philly patrons cold with bare $9,000 for bow-in. Last week 'Youngest Profession' got so-so $7,500 for second sesh. Lack of air-conditioning is hurting house.

Arcadia (Sablosky) (600; 35-75)—'Lily Mars' (M-G) (2d run) (2d wk). Good $4,000. Last week Judy Garland starrer, fine $5,200.

Boyd (WB) (2,560; 35-75)—'Constant Nymph' (WB). Hefty $28,900 plus neat $4,000 at Earle Sabbath showing for Boyer-Fontaine drama. Last week 'Mr. Lucky' (RKO) bowed out with nice $13,500 for third trip.

Earle (WB) (2,768; 35-75)—'What's Buzzin', Cousin?' (Col) with Virginia Weidler, Mitzi Mayfair, Ada Leonard orch. All-femme stage lineup netting fairish $20,000. Last week combo of 'Salute for Three' (Par) plus Horace Heidt orch garnered okay $28,000.

Fox (WB) (2,245; 35-75)—'Coney Island' (20th) (5th wk). Losing little momentum by long stay with nifty $14,800. Round No. 4 good for solid $16,500.

Karlton (Goldman) (1,000; 35-75)—'Lady of Burlesque' (UA) (2d run). Getting fine $6,500. Last week 'China' steered to nice $5,800 for second run.

Keith's (Goldman) (2,220; 35-75)—'Lost Horizon' (Col). Revival of Ronald Colman starrer getting surprising $6,500, sparked by good exploitation tied with 'Shangri-La bond drive.' Last week 'White Savage' (U), weak $4,300.

Mastbaum (WB) (4,692; 35-75)—'Stage Door Canteen' (UA) (3d wk). Excellent $24,700. Last week solid $28,200.

Stanley (WB) (2,916; 35-75)—'Bataan' (M-G) (2d wk). Good $16,000. First week heavy $25,000. 'Du-Barry Was Lady' (M-G) opens Thurs. (29).

Stanton (WB) (1,475; 35-75)—'Crime Doctor' (Col). Mediocre $7,500. Last week 'Bombardier' (RKO), healthy $8,500 for third week.

Spike Jones Band Hikes 'Willing,' $21,000, Omaha

Omaha, July 27.

Spike Jones radio (Bob Burns show) band made a sensational beginning at the Orpheum with 'Young and Willing' on the screen, and barring bad weather will help run the gross to smash $21,000. Weekend was one of the biggest in weeks. Brandeis with 'Action in the North Atlantic' and 'Sarong Girl' smashing ahead to a big $7,000, biggest in more than a month. Paramount with 'Stormy Weather' and 'Good Morning, Judge,' a lively $9,700, okay.

Estimates for This Week

Orpheum (Tristates) (3,000; 20-65)—'Young and Willing' (UA) and vaudeville headed by Spike Jones radio band and acts. Terrific $21,000. Last week 'Salute for Three' (Par) and 'Aircraft Missing' (UA), so-so $8,200.

Brandeis (Mort Singer) (1,500; 11-50)—'Action North Atlantic' (WB) and 'Sarong Girl' (Mono). Big $7,300 and holdover. Last week 'Pride of Yankees' (RKO) (2d run) and 'Two Senoritas From Chicago' (Col), strong $6,000.

Paramount (Tristates) (3,000; 11-50)—'Stormy Weather' (20th) and 'Good Morning Judge' (U). Acceptable $9,700, and will move to Omaha for second week. Last week 'Lily Mars' (M-G) and 'Prairie Chickens' (UA), very strong $10,500.

Omaha (Tristates) (2,000; 11-50)—'Lily Mars' (M-G) and Prairie Chickens' (UA) moved over from Paramount for second week; $7,800, just fair. Last week 'Ox-Bow Incident' (20th) and 'Shantytown' (Rep), fair $7,000.

Town (Goldberg) (1,400; 11-30)—'Santa Fe Scouts' (Rep), 'Wings Over Pacific' (Mono), and 'Sherlock Holmes Secret Weapon' (U), triple, split with 'Carson City Cyclone' (Rep), 'Texas Rangers Ride Again' (Par), 'Shadow of Doubt' (U), triple, and 'Cherokee Strip' (Par), 'Coming Round Mountain' (Par), 'Sign of the Wolf' (Mono) and midnight show, 'So's Your Aunt Emma' (Mono) for average $1,400. Last week 'King of Cowboys' (Rep), 'Miss V From Moscow' (PRC) and 'Wrecking Crew' (Par), triple, split with 'Outlaws Boulder Pass' (PRC), 'Orchestra Wives' (20th), 'Hi Ya Chum' (U), triple, and 'Pirates on Horseback' (Par), 'First Romance' (Mono), 'Flying Blind' (Par) with extra Saturday midnight show, 'Murder by Invitation' (Mono), for lighter than usual $1,150.

'Hold' Booming In Baltimore, $15,000

Baltimore, July 27.

Biz took a slight dip here this week due to h.o.s and inauspicious newcomers. 'Hers to Hold' started a second week yesterday (Mon.) at Keith's after resounding first week. H.o. of 'Mr. Lucky,' plus vaude, at the Hipp is also faring better than average, and excellent trade is reported for 'Stormy Weather' at the New.

Estimates for This Week

Century (Loew's-UA) (3,000; 17-55)—'Youngest Profession' (M-G). Sparked a bit opening day Thursday (22) with p.a. of Virginia Weidler, but settling into only fairish $14,000. Last week, third of 'Stage Door Canteen' (UA), held up well at $13,800 after two booming previous rounds at $23,300 and $17,200, respectively.

Hippodrome (Rappaport) (2,240; 17-66)—'Mr. Lucky' (Col) (2d wk) plus h.o. of vaude, headed by Romo Vincent. Maintaining fine $14,000 after rosy $19,200.

Keith's (Schanberger) (2,460; 17-55)—'Hers to Hold' (U) (2d wk). Started second round yesterday (Tues.) after booming $15,000.

Mayfair (Hicks) (980; 25-50)—'Salute for Three' (Rep). Fairish $4,500. Last week 'Aerial Gunner' (Par) all right at $4,200.

New (Mechanic) (1,680; 17-55)—'Stormy Weather' (20th). All-colored cast figured a problem, but biz proving itself with swell $9,000. Averages here moving upward, with recent figures better than previously estimated. Last week 'Coney Island' (20th) wound up five weeks with healthy $5,700 after terrific $13,000 on opener and big pace throughout weeks that followed.

Stanley (WB) (3,280; 20-60)—'Background to Danger' (WB) (2d wk). Not holding up well with $9,000 after satisfying $15,900.

Valencia (Loew's-UA) (1,480; 17-55)—'Stage Door Canteen' (UA) (moveover). Above-average $5,000 after three healthy rounds in downstairs Century. Last week, 'Someone to Remember' was fairish at $4,600.

Goldwyn's 'Star' Set

Samuel Goldwyn's 'North Star' is scheduled for completion the end of August when group from Goldwyn and RKO New York offices will go to the Coast to discuss sales and exploitation plans.

Among those Scheduled to confab with Goldwyn are Ned Depinet, Jim Mulvey and William Heineman.

'Danger' Paces OK Frisco at $27,000, Deanna 20G, 'Bomber's Moon' Big 23G

San Francisco, July 27.

Strong pix and generally favorable b.o. conditions are building up grosses to sock levels.

'Background to Danger,' at the Warfield, leads the way with $27,000, while 'Hers to Hold' is building up to terrific $20,000 at Orpheum.

'Stage Door Canteen' continued its record pace into the second stanza at the United Artists, and 'Mr. Lucky,' bolstered by new stage bill, went into a strong third week at the Golden Gate.

Estimates for This Week

Fox (FWC) (5,000; 55-75)—'DuBarry Was Lady' (M-G) and 'Purple V' (Rep) (2d wk). Big $18,000 on second round. Last week, fine $28,000.

Golden Gate (RKO) (2,850; 44-75)—'Mr. Lucky' (RKO) (3d wk), plus new stage bill, Count Basie orch. Hot $26,000. Last week, second stanza of 'Lucky' and stage bill headed by Alan Carney, powerful $28,000.

Orpheum (Blumenfeld) (2,440; 60-75)—'Hers to Hold' (U) and 'He's My Guy' (U). Biz building to near record levels for Deanna Durbin pic at $20,000. Last week, 'What's Buzzin' Cousin?' (Col) and 'Good Luck, Mr. Yates' (Col), okay $16,000.

Paramount (FWC) (2,470; 55-75)—'Background to Danger' (WB) and 'Thumbs Up' (Rep). 'Danger' pulling huge crowds, $27,000. Last week, 'Lily Mars' (M-G) and 'False Faces' (Rep) (2d wk), huge $22,500.

St. Francis (FWC) (1,475; 55-75)—'Lily Mars' (M-G) and 'False Faces' (Rep) (moveover). Stout $12,000 on round-clock policy. Last week, 'Bataan' (M-G) and 'High Explosive (Par), hefty $12,000.

United Artists (Blumenfeld-UA) (1,100; 50-65) — 'Stage Door Canteen' (UA) (2d wk). Great $12,500 on second round. Last week, $18,000, all-time record for this small house.

Warfield (FWC) (2,650; 55-75)—'Bomber's Moon' (20th) and stage show. Big $23,000. Last week, 'Hitler's Madman' (M-G), plus stage show headed by Sylvia Froos, okay $21,000.

Esquire (Blumenfeld) (950; 60-75)—'White Savage' (U) and 'Hi-Buddy' (U) (3d wk). Fine third week at $9,000, under round-clock policy. Last week, solid $12,500.

'WEATHER' $18,500 IN DENVER DAY-DATER

Denver, July 27.

'Du Barry' and 'Squadron Leader,' dualed, are smash at the Orpheum and holding. 'Sormy Weather' day-dater also good.

Estimates for This Week

Aladdin (Fox) (1,400; 30-65)—'Hers to Hold' (U) and 'Two Senoritas From Chicago' (Col), after a week at each the Denver and Esquire. Fine $8,000. Last week, 'Stage Door Canteen' (UA), after week at each Denver and Esquire, big $9,000.

Broadway (Fox) (1,040; 30-65)—'Stage Door Canteen' (UA), day-date with Rialto and after a week at each the Denver, Esquire and Aladdin. Fine $4,000. Last week, 'Bombardier' (RKO) and 'Good Morning, Judge' (U), after two weeks at the Orpheum, nice $4,000.

Denham (Cockrill) (1,750; 30-60)—'Dixie' (Par) (4th week) and 'Henry Aldrich Swings It' (Par). Nice $8,500. Last week, 'Dixie' (Par), strong $9,500.

Denver (Fox) (2,525; 30-65)—'Stormy Weather' (20th) and 'Get Going' (U), day-date with Esquire. Big $15,000. Last week, 'Hers to Hold' (U) and 'Two Senoritas From Chicago' (Col), day-date with Esquire, big $14,000.

Esquire (Fox) (742; 30-65)—'Stormy Weather' (20th) and 'Get Going' (U), day-date with Denver. Fine $3,500. Last week, 'Hers to Hold' (U) and 'Two Senoritas From Chicago' (Col), day-date with Denver. Fine $3,500.

Orpheum (RKO) (2,600; 30-65)—'DuBarry Was a Lady' (M-G) and 'Squadron Leader X' (RKO). Big $15,800 and holding. Last week, 'Forever and Day' (M-G) and George White's 'Scandals' on stage, smash $21,000.

Paramount (Fox) (2,200; 30-50)—'Two Tickets to London' (U) and 'All by Myself' (U). Nice $8,000. Last week, 'Hangmen Also Die' (UA) and 'Prairie Chickens' (UA), fine $9,000.

Rialto (Fox) (878; 30-65)—'Stage Door Canteen' (UA), day-date with Broadway and after week at each Denver, Esquire and Aladdin. Fine $4,000. Last week, 'Lady of Burlesque' (UA) and 'Yanks Ahoy' (UA), fine $3,500 after week at each Denver, Aladdin and Esquire.

Ritter Back in Saddle

Hollywood, July 27.

Tex Ritter hopped into saddle for the first of his seven starrers on the 1943-44 program at Universal, with Janet Shaw as femme lead.

Picture, titled 'Sundown Trail,' is produced by Oliver Drake and directed by Vernon Keays.

Key City Grosses

Estimated Total Gross
This Week $2,259,500
(Based on 29 cities, 178 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year $2,148,600
(Based on 27 cities, 170 theatres)

'NYMPH' TOPS CINCY WITH GREAT $18,000

Cincinnati, July 27.

For the fourth consecutive round all ace cinemas are racking up velvety marks. Just two fresh releases in this week's screenings, and they're on the hefty side with enough slack to up the general score over last week by a slight margin. 'Constant Nymph' at the Albee is topping, with 'Bataan' at the Palace close behind with a smash war pix figure for this burg. Holdovers have the other houses above par.

Estimates for This Week

Albee (RKO) (3,300; 35-55)—'Constant Nymph' (WB). Great $18,000. Last week, 'Hit Ice' (U), big $19,500.

Capitol (RKO) (2,000; 35-55)—'Stage Door Canteen' (UA). Holding for third week of moveover and fifth main-stem helping. Lively $5,000 after last week's hefty $6,500.

Family (RKO) (1,000; 20-30)—'Swamp Water' (20th) and 'Cinderella Swings It' (RKO), split with 'Tonight We Raid Calais' (20th) and 'Western Cyclone' (PRC). Normal $2,200. Ditto last week for 'Red River Robin Hood' (RKO) and 'Good Morning, Judge' (U), divided with 'Man From Thunder River' (Rep) and 'Maxwell Archer, Detective' (Mono).

Grand (RKO) (1,430; 35-55)—'Hit Ice' (U). Transferred from Albee for second whirl. Slick $7,000. Last week, 'Two Tickets to London' (U), all right $6,000.

Keith's (Libson) (1,500; 35-55)—'Dixie' (Par). Switched from Palace for third downtown sesh. Merry $7,000. Last week, 'Gals, Incorporated' (U) and 'Get Going' (U), fair $4,500.

Lyric (RKO) (1,430; 35-55)—'Mr. Lucky' (RKO). Second week of moveover for fourth main-line stanza. Nice $5,000 following last week's dandy $6,000.

Palace (RKO) (2,600; 35-55)—'Bataan' (M-G). Strong $15,000 for one of Cincy's best war pix clicks. Last week, 'Dixie' (Par) (2d wk), sock $12,000 on heels of topsy $20,000 kickoff.

PECK IN 'KEYS'

Hollywood, July 27.

20th-Fox has ended a nine-month search for an actor to portray Father Chisholm in 'Keys of the Kingdom.' An unknown, Gregory Peck, has been awarded the part.

He had been in Broadway legit as a leading man to Katharine Cornell, Geraldine Fitzgerald and Martha Scott.

'Action' $15,000 to Top Port., 'DuBarry' 11½G

Portland, Ore., July 27.

Winning openers are 'Action in North Atlantic' at the Broadway and 'DuBarry Was a Lady' at the UA. They'll probably hold.

'Coney Island' proved a gold mine in a first week and holding up to strong second at the big Paramount.

Estimates for This Week

Broadway (Parker) (1,900; 40-65)—'Action in North Atlantic' (WB) and 'Taxi, Mister' (UA). Looks like terrific $15,000. Last week 'Pilot No. 5' (MG) and 'Girls, Inc., (U) got fair $8,200.

Mayfair (Parker-Evergreen) (1,500; 40-65)—'Cristobal' (UA) and 'American Empire' (UA). Good high $9,200. Last week 'Bataan' (M-G) and 'Young and Willing' (UA) closed second week for good $7,500.

Orpheum (Hamrick-Evergreen) (1,800; 40-65)—'China' (Par) and 'Two Senoritas From Chicago' (Col) (2d wk). Still holding up to great $10,800 after cracking first week at $14,000.

Paramount (Hamrick-Evergreen) (3,000; 40-65)—'Coney Island' (20th) and 'Great Life' (Col). Second week going over for strong $11,100. First week $16,200.

United Artists (Parker) (900; 40-65)—'DuBarry Was Lady' (M-G). High $11,500. Last week 'Slightly Dangerous' (M-G) and 'Harrigan's Kid' (M-G) closed a third week to nice $5,800.

'DuBarry' Wow $39,000 In Two Boston Theatres; Boyer-Fontaine $30,000

Boston, July 27.

What with 'Constant Nymph,' 'Hit Ice,' 'Dubarry' and 'Dixie' on the local marquees, biz is galloping here this week, general level being well above normal. Beginning on Thursday (22) of the outdoor Esplanade concerts, which drain off 12-20,000 potential customers a night, appeared to have no effect on downtown b.o.s. Local exhibs figure it hurts the suburban houses, not the Rialto spots. 'Nymph' is well on top with a superb $30,000 at the Met, but 'Ice,' 2d week at Memorial, is still plenty hot at $25,000, while 'DuBarry,' day-date at State and Orpheum, is going to a swell $39,000.

Estimates for This Week

Boston (RKO) (3,200; 44-99)—'Leopard Man' (RKO) plus Tommy Tucker orch, Margie Hart, others on stage. Good $24,000. Last week 'Two Tickets London' (U) with Carmen Cavallero orch, others on stage, $23,400.

Fenway (M-P) (1,373; 40-60)—'Dixie' (Par) and 'Aerial Gunner' (Par). Here after fortnight at Met, and still hefty at $5,900, good for this nabe. Last week 'Blow Up America' (20th) and 'Follies Girl' (PRC), $4,800.

Memorial (RKO) (2,900; 44-75)—'Hit Ice' (U) plus 'Get Going' (U) (2d wk). Hasn't appreciably diminished in appeal, going to a terrific $25,000. Last week $26,800.

Metropolitan (M-P) (4,367; 35-65)—'Nymph' (WB) with 'Good Luck Mr. Yates' (Col). Rising to wow $30,000 on basis of Boyer-Fontaine pic. Last week 'Dixie' (Par) and 'Aerial Gunner' (Par) (2d wk), $24,000.

Orpheum (Loew) (2,900; 44-65)—'DuBarry Was Lady' (M-G) plus 'Murder Times Square' (Col). Back on day-date policy with State; doing well here for big $27,000. Last week 'Stage Door Canteen' (UA), $20,000, 3rd week.

Paramount (M-P) (1,300; 33-66)—'Dixie' (Par) and 'Aerial Gunner' (Par). Brought in from Met after two big weeks there, and very brisk at $13,000 or slightly better. Last week 'Blow Up America' (20th) plus 'Follies Girl' (PRC), $11,500.

State (Loew) (3,200; 44-65)—'DuBarry Was Lady' (M-G) and 'Murder Times Square' (Col). Day-dating with Orpheum again; fairly good $12,000 for sagging neighborhood. Last week 'Hangmen Also Die' (UA) and 'Air Raid Wardens' (M-G), $10,000.

Translux (Translux) (900; 28-65)—'Invisible Ghost' (Mono) and 'Doomed to Die' (Mono). Pair of oldies, but good for $4,500, okay. Last week 'Wings Over Pacific' (Mono) plus 'Two Yanks Trinidad' (Col), $4,000.

L.A. OK Despite Heat, Trolley Strike; 'DuBarry' Strong $45,800 in 4 Spots, 'Hold' 41G, 'Nymph' 48G in 2d Week

Los Angeles, July 27.

Despite blistering heat and a one-day tram strike, trade has been clinging to recent high levels this week. Temperature over the week-end climbed into the 90s, sending many beachward. However, those remaining in town were sufficiently attracted to the marquee adornment to keep the wickets spinning merrily.

Notable on the week's fare is the fact that in 16 deluxers and move-over houses there are no films with war themes. The fare has been running to romance and horror pix, and paying rich dividends, with grosses in those sites totalling better than $20,000 over the previous week.

Surprise of the town is the $48,500 being racked up by two Paramounts with a horror dual. 'DuBarry Was Lady' is pulling an estimated $45,800 in four Fox-West Coast theatres, and Deanna Durbin's 'Hers to Hold' is registering for a neat $41,000 in a double booking. 'Constant Nymph' is headed for nifty $48,000 in the second week of a three-house date.

Streetcar strike broke on Thursday (22), opening day for many of the theatres, but biz was only slightly off, spurting remainder of week.

Estimates for This Week

Carthay Circle (F-WC) (1,516; 40-85)—'DuBarry Was Lady' (M-G) and 'Harrigan's Kid' (M-G). Nice $6,000. Last week 'Lady of Burlesque' (UA) and 'Yanks Ahoy' (UA), good $6,500.

Chinese (Grauman-WC) (2,034; 40-85)—'DuBarry Was Lady' (M-G) and 'Harrigan's Kid' (M-G). First-rate $12,600. Last week 'Lady of Burlesque' (UA) and 'Yanks Ahoy' (UA), excellent $14,200.

Downtown (WB) (1,800; 40-85)—'Constant Nymph' (WB) (2d wk). Still hefty with $10,000, after last week's bingo $20,000.

Four Star (UA-WC) (900; 40-65)—'Stage Door Canteen' (UA) (2d wk). Up to bouncy $4,800 with solo showing after neat $4,700 last week on three-house moveover.

Hawaii (G&S) (1,100; 40-75)—'Crime Doctor' (Col) and 'It's a Great Life' (Col) (4th wk-5 days). Paying off with $2,500 after grabbing $3,300 last week.

Hollywood (WB) (2,756; 40-85)—'Constant Nymph' (WB) (2d wk). Nice at $14,000 after tremendous $19,000 last week.

Orpheum (D'town) (2,200; 40-65)—'Hi'ya Chum' (U) with Vaughn Monroe orch and Radio Rogues on stage. Take hurt Thursday (22) by street car tieup, but still catching good $19,500 estimate. Last week 'After Midnight with Boston Blackie' (Col) and Jack Teagarden orch, good profit at $17,000.

Pantages (Pan) (2,812; 40-85)—'Hers to Hold' (U) and 'Squadron Leader X' (RKO). Clipping heavy $20,000. Last week, 'Bombardier' (RKO) (2d wk) and 'All By Myself' (U), okay $10,800.

Paramount (F&M) (3,389; 44-88)—'Frankenstein Meets Wolf Man' (U) and 'Captive Wild Woman' (U). Horror bill grabbing sock $35,000 estimate. Last week, 'Five Graves to Cairo' (Par) and 'Chatterbox' (REP) (3d wk), okay $13,000.

Paramount Hollywood (F&M) (1,451; 44-88) — 'Frankenstein Meets Wolf Man' (U) and 'Captive Wild Woman' (U). Heavy trade at $13,500. Last week 'Five Graves to Cairo' (Par) and 'Chatterbox' (Rep) (3d wk), nice windup at $8,000.

RKO Hillstreet (RKO) (2,890; 40-65)—'Hers to Hold' (U) and 'Squadron Leader X' (RKO). Topnotch $21,000. Last week 'Bombardier' (RKO) (2d wk) and 'All By Myself' (U) windup good at $15,600.

Ritz (F-WC) (1,372; 40-85)—'DuBarry Was Lady' (M-G) and 'Harrigan's Kid' (M-G). Nifty $7,200 in sight. Last week 'Lady of Burlesque' (UA) and 'Yanks Ahoy' (UA), neat $8,000.

State (Loew's-WC) (2,204; 40-85)—'DuBarry was Lady' (M-G) and 'Harrigan's Kid' (M-G). Edging toward big $20,000. Last week 'Lady of Burlesque' (UA) and 'Yanks Ahoy' (UA), swell $22,500.

United Artists (UA-WC) (2,100; 40-85)—'Lady of Burlesque' (UA) and 'Yanks Ahoy' (UA). Moveover good for strong $9,000. Last week 'Stage Door Canteen' (UA), great $11,500.

Vogue (Vogue) (899; 40-50) (no first runs). Last week 'Under Secret Orders' (Guaranteed) and 'Girls in Chains' (PRC), pleased with $1,700.

Wilshire (F-WC) (2,296; 40-85)—'Lady of Burlesque' (UA) and 'Yanks Ahoy' (UA). Nifty $6,500. Last week 'Stage Door Canteen' (UA), stout $7,800.

Wiltern (WB) (2,756; 40-85)—'Constant Nymph' (WB) (2d wk). Bouncing toward strong second week biz at $13,000 after socko $17,000 last week.

Broadway Grosses

Estimated Total Gross
This Week $531,000
(Based on 13 theatres)
Total Gross Same Week
Last Year $342,700
(Based on 12 theatres)

HAMPTON ORCH BOOSTS 'CALAIS' TO 30½G, CLEVE.

Cleveland, July 27.

'Tonight We Raid Calais,' with Lionel Hampton's orch in the driver's seat, is hitting the $30,000 bracket in one of Palace's heartiest stanzas of summer. H.o. of 'Dixie' is also a smash for State, with 'Action North Atlantic' dittoing for the Hipp.

Estimates for This Week

Allen (RKO) (3,000; 35-55)—'Appointment in Berlin' (Col). Swell $9,500. Last week, 'Bombardier' (WB) (3d wk) hit target for fine $7,000.

Hipp (Warners) (3,700; 35-55)—'Action in North Atlantic' (WB) (2d wk). Smooth sailing on strong holdover, $15,500, after $21,500 last week.

Lake (Warners) (800; 35-55)—'Bombardier' (WB) (4th wk). Over average $3,000. Last week, 'Pride of Yankees' (UA) smart $3,000.

Palace (RKO) (3,700; 35-85)—'Tonight We Raid Calais' (20th) plus Lionel Hampton's orch, Dooley Wilson on stage. Zowie Harlem revue is galvanizing this bill, swinging to heated $30,500. Last week, 'What's Buzzin, Cousin' and Abe Lyman's orch, tip-top $31,000.

State (Loew's) (3,450; 35-55)—'Dixie' (Par) (2d wk). Making sweet and golden music, $19,000, on second frame after husky $23,500 last week.

Stillman (Loew's) (2,700; 35-55)—'Stage Door Canteen' (UA) (5th wk). Spinning along rapidly for $10,000, matching last week's corking $10,000.

NATIONAL BOXOFFICE SURVEY

Non-war product moved deeper into key territory during the past week, headed by such new pictures as 'DuBarry Was a Lady' (M-G), 'Stormy Weather' (20th), 'Mr. Lucky' (RKO), 'Constant Nymph' (WB), 'Hers to Hold' (U), 'Hit the Ice' (U) and 'What's Buzzin', Cousin' (Col), while pictures of less recent release vintage are mostly on holdovers, moveovers or second-runs.

'Stormy Weather' appears to be a fair-weather friend of the exhib, judging by its smash $98,000 on the first week at the Roxy, N. Y., with the aid of a stageshow; its big $18,500 in two Denver houses, and a swell $9,000 in Baltimore. Likewise, 'Du Barry' has what it takes according to opening dates, including a sock $20,500 in Pittsburgh, high $11,500 in Portland (Ore.), very strong $45,800 out of four Los Angeles theatres, big $22,000 at Chicago, sock $15,800 in Denver, and $39,000 in two Boston houses for an outstanding gross there.

Though late in getting to the Music Hall, N. Y., 'Lucky' is a seven-come-11 there for all the stakes at an indicated sensational $120,000. The same picture is a wow in Seattle, fine $14,000 in Baltimore with vaude, hot $26,000 in San Francisco aided by a band, and big on Pitt and Cincy moveovers, but just fair in Louisville.

A hot-weather attraction that apparently can't be stopped by heat or anything else is 'Constant Nymph.' In N. Y. it is heading for a very smashy $57,000 with a band show for company, while in three L. A. operations it augurs a wow $48,000. Other dates for the latest from Warners is Cincinnati, a great $18,000; Boston, wow $30,000, and Philadelphia, hefty $33,000. 'Hers to Hold,' big shakes for Deanna Durbin, rates a booming $32,000 in N. Y., big $41,000 in two L. A. theatres, socko $15,000 in Baltimore, the same in Frisco at $20,000, a swell Chicago week of $24,000, and healthy on a Minneapolis carryover.

Among current releases receiving fairly wide circulation by now and hitting hard at the b.o. is 'Stage Door Canteen' (UA), which with a band in N. Y. remains exceptionally consistent on draw at $60,000 or thereabouts for the fifth week. Two houses in Seattle give it a fine $21,500, while second weeks in Frisco, Chicago and Washington spell swell. On moveover dates 'Canteen' proves its staying powers without any question. 'Coney Island' (20th) remains potent, indications pointing to zooming $17,000 in Minneapolis, and strong to sensash business on holdovers or moveovers in other keys.

'What's Buzzin', Cousin' (Col) appears to be questionable, being good $8,300 in Seattle but disappointing $20,000 in N. Y., and only fairish $20,000 in Philly. Having no trouble is 'Hit the Ice' (U), which points for brisk $11,500 in Buffalo, big $12,000 out in Louisville, terrific $25,000 stanza in Boston, and rousing $20,000 in Providence. 'Dixie' (Par), 'Background to Danger' (WB), 'Human Comedy' (M-G) and 'Youngest Profession' (M-G), while not showing up on so many dates currently, all continue to prove b.o. stamina.

Miscellaneous reports from 'Variety' correspondents include the latest from 20th, 'Bomber's Moon,' which with a stageshow in S. F. looks to do a big $23,000; 'Action North Atlantic' (WB) a terrif $15,000 in Portland and a smash $26,000 for Detroit; walloping $28,000 with vaude for 'Lady of Burlesque' in Washington and fine in Philly; 'All By Myself' (U) sock $15,000 with a K. C. stageshow; 'Bataan' (M-G), strong $15,000 in Cincy; 'Hitler's Madman' (M-G), poor in Philly; 'Pilot No. 5' (M-G), with band, $53,000, Chicago; 'More the Merrier' (M-G), big on Mpls. carryover; 'Mr. Big' (U), no slouch at $11,000 in Indianapolis, and 'Bombardier' (RKO), swell $16,000, Washington.

Keep Selling The "Shangri La" Stamp Drive!

that's the ticket!

ADMISSION FIFTY-FIVE DOLLARS

FOR TONIGHT'S OPENING OF

THE PRODUCTION THAT MARKS

A NEW STEP FORWARD AND

UPWARD FOR THE MOTION

PICTURE AND ITS PEOPLE.

THIS FIRST ENGAGEMENT, LIKE ALL THOSE TO COME,

IS FOR THE BENEFIT OF ARMY EMERGENCY RELIEF.

WHEN THE FINAL ENGAGEMENT IS CONCLUDED,

THE AMERICAN MOTION PICTURE EXHIBITOR ONCE

AGAIN WILL HAVE PROUDLY DEMONSTRATED THE

FULL EXTENT OF HIS SPIRIT AND PATRIOTISM.

STARRING MEN OF THE ARMED FORCES

RPHY • JOAN LESLIE • Lt. RONALD REAGAN

ALAN HALE · CHARLES BUTTERWORTH AND KATE SMITH

Exchanges Exempted From 48-Hour Law; WMC May Class Them Essential

The importance of training and experience required of exchange employees is being likened to that of the members of a baseball team in appeals of distributors for exemption from the 48-hour minimum working regulations in labor-shortage areas. A similar argument is likely to be made when application is made to have exchange workers declared essential. The War Manpower Commission has indicated, according to spokesmen, that it will consider declaring branch employees essential.

Previously having obtained exemptions on hours in Buffalo, Cleveland and Portland, Ore., areas where the 48-hour minimum work week has been imposed by the WMC, distribs on Monday (26) were notified of a similar exemption in Washington, D. C. Notification of the latter was received by C. J. (Pat) Scollard, Par distribution exec, who represented all distributing companies so far as Washington was concerned.

In the Detroit, Seattle and San Francisco territories, which are also under the WMC's 48-hour provisions, the distributors have individually filed applications for exemption and are awaiting rulings from local boards. In Los Angeles, which subsequently was declared a labor-shortage area, the distributing companies have until Aug. 22 to file their applications. No other exchange points are so far affected.

In setting up the 48-hour minimums, the WMC has done so in afflicted zones with a view to (1) increased production and (2) obtaining release of manpower for the war effort. Not only do the distribs want to retain the 40-hour week which is in effect throughout the country's exchanges but, in appeals for exemptions, are strongly stressing the inability to release any manpower to the war effort due to the specialized nature of work in exchanges and difficulties in making replacements.

Glass to Bill Goetz, Compton Over to UA

George Glass resigned as Coast director of publicity for United Artists yesterday (Tuesday) and has been replaced by Walter Compton, formerly with Republic.

Glass, who has been with UA for three years, heads up publicity and advertising activities for Production Artists, Inc., the David L. Loew-Arthur Lyons unit.

Rep's $3,000,000 Budget

Hollywood, July 27.

Trade papers, dailies and radio will draw not less than $3,000,000 from Republic's bankroll for advertising and exploitation on the 1943-44 program, according to Herbert J. Yates, company chief at the annual sales meet in the valley studio. Uppage of advertising coin, Yates declared, is the result of favorable returns from high-budget exploitation of special features during the current season.

Under the recent reorganization of the company's exploitation system, Charles Reed Jones is in charge of advertising, as in the east, Steve Edwards handles publicity, and Len Boyd is liaison between the home office and the studio. Jones will make his h.q. in N.Y. as heretofore.

RKO's Chi Confab

RKO home office representatives met at the Blackstone hotel, Chicago, Monday (26) for their annual confab. A. A. Schubart, manager of exchange operations, and his assistant William J. McShea, presided.

Two-day meeting was attended by Elmer Sedin, Jack Schnitzer, John Wangberg, William Burke, Jack de Waal, Dan Nolan, Otto Braeunig, Frank Duffy, Ted Carey and Ray O'Brien, Chicago office manager.

Schubart and McShea return to New York tomorrow (Thursday).

Morosco Draws 'Bowery'

Hollywood, July 27.

Walter Morosco's next production at 20th-Fox will be 'Bowery After Dark,' a musical in Technicolor with a high budget.

Only member of the cast assigned thus far is William Bendix.

Strict Sealed Orders Now for Stars Overseas

Regardless of the importance of the personalities involved, the War Dept. and USO-Camp Shows execs are cracking down on the release of any info regarding the destination of stars bound for offshore assignments to entertain Yank troops.

Whereas in the past, a Joe E. Lewis or a Bob Hope knew in advance where he was headed for, the new edict, aimed at a more strict enforcement of the War Dept's 'button your lip' policy, puts the 'soldiers in greasepaint' in the same category as the boy in khaki shoving off for the global fighting fronts.

New sub-rosa orders found Al Jolson, whose departure is imminent, and Jack Benny, already departed, asking 'where to?' with the Camp Shows execs retorting, 'You'll know when you get there.'

Latest precautions follow by a few weeks the warning from the War Dept. that unless overseas-bound performers adhere to a hush-hush policy and refrain from commenting on the fact they're going offshore, they'll be checked off the USO routes.

M-G'S ADS TO BACK UP SMALLER EXHIBITORS

Immediately undertaking the task of carefully analyzing each of the more than 12,000 accounts it carries on its books in this country, and welcoming information from any exhibitor as to problems faced, Metro has determined on a policy to price its product in accordance with present-day conditions, but will lend aid in stricken situations through advertising, exploitation and promotion help.

In this connection, the company has approved as a starter an appropriation of $125,000 for advertising and promotional use in stricken areas. The amount will be increased, if necessary. Intention of the company, in doing so, is to try to stimulate trade in every section of the country which suffers from shifting population or other wartime factors, with the same attention given to the smallest houses as the big key city runs.

Starting the new season (1943-44) off with a group of 10 pictures, some of which become available in September, Metro will make the product available to its customers in line with determining fair market values for its features via the sliding scale plan and designations after performance strength has been indicated.

Because of the irregularity of delivery, unforeseen delays in production, etc., Metro has discontinued the weekly payment plan on short subjects, of which it will release 56 during 1943-44.

Braddock Vs. Strack As Bally for 'Sun' Film

James J. Braddock, ex-heavyweight boxing champ now in the Army, and Charlie Strack, 240-pound wrestling champ, will stage a finish bout at the Madison Square Garden, Boston, on Aug. 1 in a reproduction of the fight scene in 'Behind the Rising Sun,' staged by the RKO exploitation department.

Hearst's Boston newspapers, the Sunday Advertiser, Record and American, are sponsoring the sports and musical festival.

Col. Names O'Malley

The post of director of foreign advertising and publicity has been created by Columbia with a view to bringing into closer contact the activities of the domestic and foreign departments. Also designed to emphasize the present activities of the foreign side and to coordinate them with the greater activity anticipated after the war.

David A. O'Malley, business manager of the company's publicity-exploitation-ad division, has been appointed to the new post. H. L. Smith, company's assistant purchasing agent, takes over his former duties.

Chi Daily News Giving Pix Publicity Big Spread

With the addition of two pages of motion picture cuts every day, the amusement section of the Chicago Daily News has taken on a new tinge. Change, which has caused no little comment, was the idea of Lloyd Lewis, new managing editor, who was the amusement and sports editor and is still doing dramatic reviews.

Section is looked upon as a press agent's 'seventh heaven.' Paper is on the air daily over WMAQ, Chicago, with spot announcements calling attention to the pages.

'Army' Terms May Net $10,000,000

By setting the low base of 20% for distribution and holding advertising as well as other costs to a minimum, Warner Bros. believes that its sale of 'This Is the Army' at 50% will in the end be equivalent to the highest terms ever exacted on any picture, and possibly may return as much as $10,000,000 to Army Emergency Relief.

Aside from not splurging on advertising but getting plenty of free and 'charity' breaks in that connection, WB's 50% is from the first dollar taken in by accounts and allows for no deductions, including house overhead, theatre's advertising, cost of shorts, etc. Also, there will be no guarantee against losses such as in the sale of Metro's 'Gone With the Wind' and Par's 'For Whom the Bell Tolls.' For this and other reasons, it is felt that 50% of the gross is a fair figure to ask for 'Army.' This will be the all-over figure, including for the smallest runs, there being no intention to sell any account on a flat basis or lower than 50%. Also, length of runs will be a part of the contract rather than permit specified control figures to govern hold-overs.

Report that splits above the 50% might become a part of the deal on 'Army' are incorrect but for special opening nights where local citizens committees will handle preems and sell tickets at advanced admissions, more than 50% for that one performance alone may be negotiated to a possible total of 80%. A total of about 7,800 special openings sponsored by citizens' committees are estimated.

While pointed out in Warner quarters that it would be easy to spend a fortune on advertising 'Army,' the amount will be held down not only because the WB desire to get every possible nickel of profit for AER, but also as result of the cooperation being received from newspapers, radio and other mediums of advertising which are providing 'charity rates.' Additionally, for the N. Y. opening tonight (Wednesday) at the Hollywood, all rail, lines leading into N. Y. are using cards free of charge, also local subways, busses and taxicabs. The large Wrigley sign in Times Square, running a block long, has also been donated. No estimate can be made this early as to what the advertising bill will be.

'Army' will have at least 50 openings Aug. 10, another 150 on Aug. 17 and 400 or more over Labor Day. Charlie Einfeld, v.p. in charge of advertising-publicity who's east, leaves Friday (30) for the Coast via stopoffs at Kansas City and Dallas. There will be about 30 Pacific Coast openings of 'Army' on Aug. 17.

Trotta in AMPA Drive

Vincent Trotta, art director for National Screen Service, who was recently elected to the presidency of Associated Motion Picture Advertisers, has set up a membership committee in line with plans to increase the size of AMPA.

With Paul Benjamin of NSS as chairman, other members are Phil Laufer of the Rivoli; Jonas Rosenfield, Jr., of 20th-Fox's advertising department, who's also president of the Screen Publicists Guild; Blanche Livingston of RKO's theatre advertising division; Fred Odlum of the Uptown theatre, and William McKee of Ross Federal Service.

BURLEY GOES NEWSREEL

Akron, O., July 27.

Gayety here, girlesque and film house for the past two years, becomes the Newsreel July 30, presenting first run news.

Andy Dietz Again PRC Franchiser In Mo.; Other Theatres—Exchanges

St. Louis, July 27.

Andy Dietz, a vet in the picture field, is again the franchise holder of PRC, having clinched a deal last week with Noah Bloomer, Belleville, Ill., exhib. Dietz was the original holder of the St. Louis area franchise, having made the purchase in November, 1939, when PRC was launched. Later he took Bloomer in as a partner on a 50-50 basis, and after two years of the partnership sold his holdings to Bloomer.

The latter found that doubling as owner-manager of his two prosperous flicker houses in Belleville, Ill., 14 miles from here, and keeping a weather eye on PRC activities in the southern half of Illinois and the eastern half of Missouri, in which 400 flicker houses are located, was too big a job for one man.

S. E. Applegate Resigns

Philadelphia, July 27.

Salem E. Applegate last week resigned as sales manager of the Metro exchange effective Aug. 13 after being associated with the company for more than 16 years. He will be succeeded by Joseph E. Morrow, who has covered the Scranton territory for the exchange. Applegate said that outside of an extended vacation he has no plans for the immediate future.

Warner-operated Lindley reopened after refurbishing.

Harold Weisenthal, office manager of Universal, resigned.

Richard Mayers, publicity director of William Goldman theatres, vacationing Adirondacks with new wife.

Hogan's Alabama Zone

Martin J. (Mike) Hogan, office manager for United Artists' Atlanta exchange, appointed in charge of sales for the Alabama territory for UA. He will make headquarters at Birmingham.

A vet in film circles, Hogan for many years was a traveling auditor for Warner Bros. and the old First National company. Before joining UA he was office head for WB in Atlanta.

Prize Coin That Jingle, Jingles

Pittsburgh, July 27.

Howard G. Minsky, WB's W. Va. salesman, returned from company's convention $200 richer, having copped fifth prize in recent Drive of Champions. Harry Seed, former Warner exchange chief here, walked off with $500, which represented fourth place in district managers' contest, and Bob Smeltzer, head of district including Pittsburg, took $350 for fifth place.

With departure of Joe Belie for the Army, Alan Barkley succeeds in managerial post at Perry theatre, and Jim Lindsay takes over for Barkley at the Newsreel.

W. E. Yeagley, owner of Liberty, Confluence, expects to be inducted this month, with his wife taking over operation of theatre.

Norman Lewis, formerly of NSS, shifted to Columbia booking department.

Newest femme manager for WB here is Margaret Goeway, assistant at Rowland, promoted to managership of Regal, Wilkinsburg, succeeding Melvin Smith, inducted last week. WB losing another manager to Army, Pat Notaro, in Sharon, Pa., replaced by Charles Shannon.

Forrest Jarvis, building new theatre in Everettville, W. Va.

Samuel Blandi appointed manager of WB's Palace, Tarentum, Pa.

Joseph Hyland succeeds Daniel Lind as manager of Victor, McKeesport, Pa.

Smith's Whirlaround for 'Tolls'

George A. Smith, western division manager for Paramount, left Monday (26) on a tour of exchanges in his territory to discuss selling and releasing plans on 'For Whom the Bell Tolls' with company branch managers.

District sales heads of Par who attended the three-day meeting in N. Y. to discuss 'Tolls,' will make tours of their territories for individual meetings with exchange personnel to discuss not only 'Bell,' but plans for the coming season.

Haas Gets Par Berth

Harry Haas, who started out as a theatre manager in the midwest but has been a film salesman for Paramount in the Los Angeles territory for the past 11 years, has been moved up to assume charge of the company's branch at Denver. He succeeds Chester J. Bell who last week was appointed exchange head at L. A.

Aussie Circuit Head Stalled in Frisco

San Francisco, July 27.

Ernest Turnbull, managing director of Hoyt Theatres, Australia's largest circuit, is here waiting for a boat to get him back home. Turnbull came here from Los Angeles, where he confabbed with studio execs of National Theatres, with which his circuit is associated.

Roy Cooper, asst. gen'l mgr. and film buyer for Golden State circuit, was called to Seattle by an accident that injured his wife, Adelaide, while she was riding in a motor car.

Increased film distribution by reason of the ripe biz situation and need of Army camps for motion pictures made it necessary for Columbia exchange here to install two more film vaults, bringing total to six.

Herbert Goldstein is new mgr. of Strand theatre.

Jack Alexander, auditor from New York homeoffice of Republic Pictures, is scanning books of local exchange.

Rita Niesse's Heroic Feat

Indianapolis, July 25.

Rita Niesse, 17-year-old daughter of Carl Niesse, owner of Vogue theatre, saved four lives July 21 when a motorboat overturned in a storm on Lake Wawasee by bringing survivors to shore in a rowboat. Six lives were lost.

No downtown playdates are in sight at present for 'Stormy Weather' and 'Cabin in the Sky,' recent films with all-colored casts. While managers decline comment, it is evident they're skittish about attractions that draw heavily mixed audiences.

Local Tent No. 10 of the Variety Club has presented a $700 plasma band, with a capacity for storing 300 pints of blood plasma indefinitely, to the City Hospital.

Sam Comella Prez of Det. Legion

Detroit, July 27.

Sam Comella, Panoram operator, elected commander of the Theatre Post of the American Legion here. Other officers include Harry R. Berns, New Bijou theatre, senior vice commander; Edmund Burke, Main theatre, Royal Oak, junior vice commander; Harry Brewer, Harper theatre, adjutant; H. Owen Bliugh, Calvin theatre, finance officer; Edward O'Flynn, musician, sergeant-at-arms and William Marley, National Theater Co., executive committeeman.

Arvid R. Kantor new mgr. of National Screen Service here.

Allied Film Exchange, indie, sold by Harry V. Gilbert to Jack Zide, former Republic salesman.

Marvin Shipman made mgr. of the Cinema.

Philly's Scrap Total

Philadelphia, July 27.

Stanley-Warner circuit collected 7,268 pounds of copper scrap final returns of the recent copper matinees showed.

Louis Daroff, clothing manufacturer, has been appointed chairman of the citizens committee for the showing of 'This Is the Army' which opens at the Mastbaum Aug. 12.

George Waldman new addition to Stanley-Warner film payment department.

Earl Bailey, former manager of Uptown, in visiting from Warren, O.

Johnny Turner, chief film buyer for Warners, a soon-to-be inductee.

Helen Tindall, Ritz, Wilmington, and Catherine Riley, Savoy, both S-W houses, only two femme managers in the circuit. Miss Riley is acting boss during Earle Finney's vacation.

Vanport Workers New Film House

Portland, Ore., July 27.

The Vanport theatre opened July 15, operated by the Ted Gamble interests. Also have Bagdad and Capitol theatres in Portland and two in Hood River.

Vanport is federal housing project for war workers of Portland and Vancouver, having mushroomed in 18 months to the second largest town in Oregon. The Gamble-operated theatre is the only one in the war city and will show first-run pictures on a three change-a-week basis.

'Sponsored Films'

Continued from page 1

thanking the sponsor for aiding the war effort.

In the event that the OWI decided that it couldn't be party to such an arrangement, the national advertisers would attempt a direct deal with the film industry and have the WAC distribute the pictures so that the sponsoring firms would get maximum distribution for their shorts and 'Sponsored by . . .' credit lines.

If the scheme can be worked out, it is reported that giant corporations stand ready to put up several million dollars for the pictures which would carry their ads into every hamlet of the U. S. (This plan is entirely separate from another similar one which Reader's Digest and Time are said to be considering. The two mags are now investigating non-theatrical outlets with a view to launching 16-mm pix in schools, factories, etc. Presumably these films, which would be both entertainment and documentary, would have a highly useful promotional angle for the publications. See story herewith.)

Ya gotta wait!
J. BENNY
O.K. Jack—
we'll postpone making
"THE HORN BLOWS AT MIDNIGHT"
'til you get back to
Warner Bros. from that
overseas tour for the U.S.O.
—In the meantime
For Civilians and War Workers
Bon Voyage to J.B. from W.B.
(and "GEO. WASHINGTON SLEPT HERE" will keep running until you come home)

STRAND, N. Y.

Carmen Cavallero orch (18) with Larry Douglas; Patricia & Capella; Connie Haines; Perry Como; Dick Buckley; 'Constant Nymph' (WB), reviewed in 'Variety' June 30, 1943.

Carmen Cavallero's analogy to Lt. Eddy Duchin, USN, has long been noted, and is given renewed emphasis at the Broadway Strand where the former Waldorf-Astoria and Rainbow Room maestro is current and clicking. As a Steinwaying maestro he has fast moved to the top, chiefly on the strength of his Decca albums.

While by no means longhair in his black-and-white repertoire, Cavallero's digit dexterity is on the suave side, and he apparently is making it pay big dividends as he medlies the current pops with the yesteryear Porter, Kern, Strauss and kindred ditties. Furthermore, a pleasant-looking young man, he is energetic as he alternates frequently between batoning and his mirror-reflecting keyboard, which is properly spotlighted to show off his virtuosity.

Show, in toto, is OK for the b.o., combining a light blend of song-and-dance which fits well with the somewhat heavy romantic screen fare. From radio comes Connie Haines, now given an Abbott & Costello radio buildup; and Perry Como proves as solid on the rostrum as he did at the Copacabana, N. Y. nitery, with his romantic ballads. You can close your eyes, of course, and you'd think it was Crosby; anyhow Como is riding the Swoonatra cycle although he does his vocalizing in forthright manner, sans any pash hokum.

Earlier in the proceedings the finished terpers, Capella & Patricia, click following Larry Douglas, from the band, whose 'Let's Get Lost' and 'Dancing in the Dark' are somewhat in the same vocal idiom as the more prominently featured Como.

Cavallero is discovered fronting an imaginatively conceived curtain, which emphasizes the piano keyboard. Band comprises six violins, four reeds, four brass, four rhythm (piano, string bass, drums) and Cavallero at the second Steinway up front centre.

Connie Haines' swing-sing of 'Swing Low Sweet Chariot,' 'Wrong' and 'Little Brown Jug' are early boffs. The other specialists punctuate the band's own interludes, all well arranged and nicely paced. Final specialist is Dick Buckley (New Acts). *Abel.*

RKO, BOSTON

Boston, July 22.

Tommy Tucker Orch (14); Bo Jenkins, Oxford Boys (2), Hal Sherman, Margie Hart, 'Leopard Man' (RKO).

Oxford Boys and Hal Sherman are chiefly responsible for merriment, but like 99 out of 100 band shows, the layout needs the unifying element of a top-of-the-bottle m.c. What's happened to them, anyhow? Tucker emcees to introduce the acts. In the meantime he and his band purvey a tuneful, easy to take sort of semi-jive; strictly commercial but satisfying and laced here and there with hot solos, gags and clowning. Carol Paige, pinch-hitting for Amy Arnell does well with 'You'll Never Know' and 'Embraceable You,' and Don Brown draws favor with 'It Ain't Necessarily So,' 'No, No, No,' and 'As Time Goes By.'

Bo Jenkins, who taps a tasty routine, works a little against himself through his tendency to cadge applause, but registers in the opener. The Oxford Boys, still the tops in band imitations and mimicry despite loss of one of their number to the army, lift the show right off the ground, and Hal Sherman, local boy and much of a fave here, whams with his eccentric footwork and chatter.

Margie Hart follows in a song parody on 'Why Did You Make Me Love You' and unzips something or other in a tepid Boston style strip. Hal Sherman comes back to make her act a twosome, and they finish up in high gear to draw kudos.

Biz fair at opener. *Elie.*

SHEA'S, BUFFALO

Buffalo, July 23.

Charlie Barnet Orch (17), Ross Wyse, Jr., & June Mann, Neal Stanley, Bunny Briggs, Mary Ann McCall, Chubby Jackson, Peanuts Holland, Howard McGhee, Trummy Young; 'Pilot Number 5' (M-G).

Long time Shea's Buff no C. Barnet, plus protracted absence of stage bands generally from the area, makes this showing of the sax maestro and his bouncing crew doubly welcome. Current group numbers a bumper 17 and the whole setup is strictly hep catnip with not so much as a look-in for the droolies. Ensemble impresses as a bounce band deluxe in program and execution, with its rendition of 'Mood Indigo' about setting the atmosphere and measure of the proceedings.

Opening reprise of the band's more familiar melodies behind color-lighted scrim serves as an effective tee-off. The added talent division is headed by the Wyse-Mann turn which ranks high on comedy-acro rolls and clicked sharply as ever at this showing. Bunny Briggs' clipped machine-gun toe-mania proved a fine starter, with Neal Stanley's mike impersonations mostly excellent, though a couple, including the Lou Costello bit, could stand pointing up in accuracy.

From the ensemble, the solo contributions were well over par. Mary Ann McCall's 'You'll Never Know' and 'Right Kind of Love' though misty in tone were properly rhythmic and hence audibly acceptable to the jumpers. Barnet's break in the color in his line has proved a valuable asset to the musical merchandising of the outfit. The sizzling horns of Peanuts Holland and Howard McGhee add plenty to the proceedings and Trummy Young's trombone and his vocalization of 'Margy' are both sweltering items.

Chubby Jackson with his jumping string bass is a highlighted band novelty which just about does for the hot music addicts what Koussevetsky on the same instrument did for the longhaired sobersides.

Wickets were spinning for high numerals at opening performance. *Burton.*

ORIENTAL, CHI

Chicago, July 23.

Del Courtney & Orch (12) with Mary Jane Dodd, Jerry Colonna, Buster Shaver with Olive & George, Richard Brasno, Christine Forsythe; 'Reveille with Beverly' (Col).

Current layout is headed by Jerry Colonna and features Del Courtney and Orchestra. Courtney's aggregation is neither too torrid nor too sweet having struck a happy medium that pleases all.

Band's opener, 'On a Wing and a Prayer,' is played hot followed by Jack Milton, sax-player, who sings 'In My Arms' and 'As Time Goes By' in pleasing manner. A novelty called 'A Musical Zombie,' in which seven different tunes, played by as many musicians, are blended into one number with surprising and entertaining results, was next. Mary Jane Dodd proves better than average femme soloist, with 'If I Can't Have You' and 'You'll Never Know' drawing nice applause. Band also does 'Hawaiian War Chant' and closes with 'Marie,' which features the topnotch drum beating of Red Clark.

Christine Forsythe opens vaude section of bill with nifty tap routines, interlacing ballet turns and closes with a tap conga to several bows.

Buster Shaver and midgets, Olive and George, and a new addition in 18-year old Richard Brasno, tied up the show. Olive and George's singing and dancing; Olive's routine with Shaver, and Olive and George's comedy work with Olive impersonating Mae West were socko all the way. To top it off Shaver brought on their younger brother Richard, who clicked with singing of 'Wait for Me Mary,' 'I'm a Yankee Doodle Dandy' and 'Taking a Chance On Love.'

Jerry Colonna closes with clown antics and satirical singing of 'Road to Mandalay' and 'Juanita Lopez'; played 'Time On My Hands' on the trombone and told a few gags and stories. Came on to an ovation and left to healthy palm whacking. *Morg.*

EARLE, PHILLY

Philadelphia, July 24.

Virginia Weidler, Mitzi Mayfair, Ada Leonard Orch (17) with Magdalene, Nan Rae and Mrs. Waterfall; 'What's Buzzin' Cousin', (Col).

Ada Leonard's all-gal aggregation is making first appearance in these parts. Miss Leonard tries hard and nets plenty of whistles from the downfronters (male) with her oompish terping and conducting (she has an elegant set of gams), but the orchestra needs plenty of working over before it can be classed in the top drawer.

Magdalene and Miss Leonard share the vocals, while Frances Shirley rates a few kudos with her horn soloing. Band features 'Got You Under My Skin,' 'Showboat Medley,' 'Mad About Him Blues' and 'Woodchoppers Ball.' The band could use a change of pace as it stays in the jump groove throughout.

Mitzi Mayfair takes the bows as much for her straightforward account of her recent overseas tour to entertain at the front lines as with her always excellent terpwork. Got plenty of salvos.

Virginia Weidler, Hollywood brat who grew up, goes over nicely with a takeoff on deadpan Virginia O'Brien swinging 'Rockabye Baby' and a couple of tunes from 'Best Foot Forward.' She is certainly superior to many of the in-the-flesh appearances made here by Hollywoodites.

Nan Rae and her malapropish sidekick, Mrs. Waterfall, are good for a couple of laughs with their screwball patter.

House well filled when caught (Sat. afternoon). *Shal.*

MUSIC HALL, N. Y.

Don Cossack Chorus (26), directed by Serge Jaroff, Walter Dare Daks, (2), Muriel Gray, Nicholas Daks, Music Hall Symphony Orch, Ballet, Rockettes; 'Mr. Lucky' (RKO), reviewed in 'Variety' May 5, 43.

Leon Leonidoff offers a medley of talent and values currently that may well rate among the most striking of the Music Hall's stage productions to date. It's colorful, tuneful and absorbing. It has a visual beauty that would do credit to any super-duper musical, stage or screen.

Bulwark of the show is the Don Cossack choir, 26 male huskies, with bantam Serge Jaroff directing. In comparison to the singers, he looks like a coxswain, but his manipulation of very expressive hands makes him the Toscanini of the harmony groups. He's pretty near a show in himself, especially with his grand manner of accepting the audience's appreciation. However, the concert group, with 'Blessed Is the Man,' 'Berry Picking' and 'Little Apple,' which almost sounds like an agricultural medley, present a stirring vocal entertainment.

The Chorus is also brought back for the prolog of the exceptionally striking ballet finale, 'Island Beneath the Sea.' Men are first moved across a realistic sea in a just as realistic galleon, singing 'Adventure Bound.' This segues into the undersea ballet, beautifully executed behind a scrim, in which Muriel Gray and Nicholas Daks capably dance the leads.

As usual when the M. H. delves into the lighter side of stage entertainment, this production offers a study in contrasts. It's a far cry from the ballet finale to the knockabout pantomime of Walter Dare Wahl and his bespectacled gremlin sidekick, whose body grabs would have been very embarrassing at the Hall in the old days, but acceptable now. Wahl's act is a regular booking here, and still funny and clicko, even to the matrons who haunt the loges.

Another sock in the show is the Rockettes' reprise of 'The Parade of the Wooden Soldiers,' a gem in precision. Russell Markert gets the credit for this choreography, while Florence Rogge, per usual, takes the bow for the ballet number.

Attendance was good opening night (Thursday) at the last performance. *Scho.*

CAPITOL, WASH.

Washington, July 22.

Helen O'Connell, Joey Adams & Tony Canzoneri, 5 Greys, Sam Jack Kaufman's House Band, Art Brown; 'Lady of Burlesque' (UA).

Art Brown opens show with patriotic hoop-la winding upon his organ-log with audience singing of the Air Corps song with gusto. Joey Adams was requisitioned to do an emcee and fills in nicely, although some of his gags have service stripes. He works in monolog and then brings on Tony Canzoneri for some slaphappy comedy built around the boxer's career.

Helen O'Connell in fluffy pink gown sold the jitterbugs before she warbled a note. Her arrangements are neatly contrived, using Burrus Williams as solo piano on verses with the band coming in on chorus. Repertoire included 'Tangerine,' 'Murder He Says,' 'Green Eyes' and others in the ballad mood. A solid hit. Five Greys open with some nimble dancing. Close with the Harry James arrangement of Loch Lomond, which brings the girls on for a Hoot Mon dance and a lively routine. Quintet works fast and won four bows.

Kaufman's band leans to swing and brassy rhythms, although shows to best advantage in melody arrangements using the fine string section.

Capacity house for this second show was generous in applause. *Arke.*

ORPHEUM, L. A.

Los Angeles, July 21.

Vaughn Monroe's Orch (15), Radio Rogues (3), Gene Sheldon, with Loretta, Lorraine Kruger, Phyllis Lane, Ziggy Talent, Murphy Sisters (3); 'Hi' Ya Chum' (U).

Vaughn Monroe's record and radio work has built him a large local following as evidenced by the full-house turnout for his Los Angeles stage debut at the Orpheum today (21). Stick-waver has top musical aggregation that registered solid with jivesters, and he is surrounded with an equally first rate stage show, giving house a solid draw.

None of the acts missed with the crowd, which kept demanding more, stringing out first show for over-length, since shortened by clipping encores. Monroe and smooth orch open with front man lending excellent baritone to 'When the Lights Go On Again,' and trumpet versatility to 'Harvard Square.' Phyllis Lane canaries 'You're So Good to Me' and 'I Don't Want Anybody.' Ziggy Talent, saxophonist and song-clown, tickled funny bone with 'When I Grow Up,' 'You Made the Pants Too Long' and 'Ants in My Pants.'

In the groove was band's, 'Tain't But the One,' and Monroe wraps up vocally 'You'll Never Know' and 'Let's Get Lost,' joined in latter by the Murphy Sisters, who wind up with 'Slender, Tender and Tall' and 'Be-I-Bi.' Finale of bill is band's 'Stop Watching the Clock,' patriotic number with Monroe and the sisters on vocals.

Three Radio Rogues bring their familiar impersonations on for hit with house. Trio is just about tops for variety of miming, having a seemingly endless number of impersonations that never stale, and they kept coming back with more for the honest encores.

Gene Sheldon also walked away with mob in his rural buffoon garb and banjoing. Working dumb with girl stooge, Sheldon is a slick pantomime comic and no mean banjo player when hitting strings seriously. Lorraine Kruger was another who was liked, singing briefly 'Let's Do It' and then swinging into tap routines, selling a soft shoe impersonation of George Primrose and the staccato hoofing of Eleanor Powell.

STATE, N. Y.

Jackie Miles, Maxie 'Slapsie' Rosenbloom, Arthur Blake, Caryl Gould, Jim Wong Troupe (6), Blair & Dean, Ruby Zwerling's Pit Orch; 'What's Buzzin' Cousin?' (Col), reviewed in this issue of 'Variety.'

Bulk of the stage talent is from the cafe belt this week and it adds up to okay entertainment value. There's Jackie Miles, formerly at La Martinique, Blair and Dean and Arthur Blake, currently at the Riobamba; and 'Slapsie' Maxie Rosenbloom who is heading up a show at the Rio tomorrow (Thursday).

Miles, continuing as emcee and No. 1 punster, cleaned up as usual. A cinch with his semi-sophisticated patter, Miles combines most of his nitery routines in a single mammoth turn. His irresistably funny takeoff on the candy butcher in a burlesque show selling choc'lates 'with nuts' is, however, a bigger smash in an intime nitery than in a house the size of the State.

Arthur Blake, a topnotch personality imitator, permits himself to be slowed by inferior material in spots. He's an excellent mimic, getting laughs with his sharp satirical take-offs on Carmen Miranda, Ronald Colman, Bette Davis, Mrs. F.D.R., Greta Garbo—some of his best. His apt illustration of walking, speaking and facial characteristics of his subjects is outstanding.

For the rest, lineup consists of Blair and Dean, mixed ballroom dancing team, Caryl Gould, singer, and the Jim Wong Troupe, a first rate acrobatic sextet.

Blair and Dean, who have been around in niteries, flash conventional acro waltz and polka routines. Miss Gould delivers three numbers, one of which, 'When Johnny Comes Marching Home,' is well done. She should either change the first two melodies or develop them better. The Wong troupe of Chinese juggling contortionists are of high calibre, one of the boys in particular displaying unusual facility in wrapping his gams around back or neck while balancing or dancing. *Mori.*

EMBASSY, N. Y.

(NEWSREELS)

Considerable water has gone over the dam since then but the pre-invasion rehearsal in North Africa for the onslaught against Sicily makes highly engrossing newsreel material. Released by Pathe, the scenes of the land and sea maneuvers preparatory to blasting Sicily are extremely exciting, notably the parachutists bailing out by the hundreds.

Paramount offers compilation dealing with the battle of the Allies to keep ocean lifelines open. Included are the bombing of a Jap merchant vessel and the bagging of two submarines, both sequences being well photographed.

Churchill's recent speech in which he pledged British naval aid to the end in knocking out the Japs, arrival in England of the first glider to span the Atlantic, efforts of the Nazis to repair the Dneiper dam which the Russians damaged, Army training of mountain climbers, rugged life being led by nurses in India, Marine maneuvers in this country with a naval medical unit taking part, training of Filipino troops in California and a brief visit with Gen. MacArthur in New Guinea, are other items related to war.

Gen. MacArthur is also in a local clip concerning possibility as presidential timber. Sports column embraces Arlington futurity and the 11th annual ball game between American and National league teams. Additionally, this week's Fox-Movietone News Forum has roving photographer asking numerous persons whether sports should be continued for the duration.

Embassy's own News Forum currently presents Arthur Hale, radio commentator, who discusses Stalin's opinion concerning the expediency of striking the Nazis from the west, Hitler's political descendency, defense action in the South Pacific and the question of a fourth term for F.D.R. Hale makes good appearance and speaks impressively.

One of the better March of Time's is 'Bill Jack vs. Adolph Hitler' (RKO), which fills out the bill. *Char.*

ROXY, N. Y.

Russ Morgan's Band (17) with Walter Link, Mary Osborne, Jesse Vance, Harry Nadell; Elizabeth Talbot-Martin, Ray English, Conee Boswell, Gae Foster Line; 'Stormy Weather' (20th), reviewed in 'Variety,' June 2.

Two marquee names, plus a couple of acts that enhance the entertainment, should help chalk up a nifty take at the boxoffice during the current show that also comprises the all-colored filmusical, 'Stormy Weather.'

For the stage b.o. there are Russ Morgan's entertaining band personnel and Connee Boswell, both of whom go over strong, while the show's two other featured performers, Ray English, comedian-hoofer, and Elizabeth Talbot-Martin, also give good accounts of themselves.

It remains, however, for the little girl with the big voice to draw the major response with her sock interpretations of current and former pops. Miss Boswell remains one of the outstanding delineators of song with her well-chosen repertoire, made notable by her climactic 'Wing and a Prayer' as the encore. Before that she does an outstanding medley of 'You'll Never Know,' 'Let's Get Lost' and 'Wishing,' and it's all enhanced by nifty production backgrounding that's become a feature of the Roxy's new, heavier-budgeted policy.

Morgan has a well-balanced outfit of 17 pieces that includes himself, five brass, four sax, three violins and four rhythm. It's a band that can switch from sweet to swing with facility, and the leader remains a personable introducer of acts, plus an instrumentalist who can slush a horn or tinkle the ivories with equal effect.

Morgan is featuring the only feminine member of the band, Mary Osborne, and her inclusion is good showmanship. She's a recent addition whose husband, a former member of his band (trumpeter Ralph Fay), has gone into the Navy. That announcement found a ready audience response. Miss Osborne is a looker who plays the electric guitar, and well, too, while her warbling also goes over. Also featured by Morgan from among his personnel are Walter Link, the bass thumper, who steps out for a pop tune early in the show, while Jesse Vance, trombone, later handles an impressive vocal of the new Jerome Kern tune, 'And Russia is Her Name,' a tribute to the Soviet. Harry Nadell steps to the mike to accompany latter on the violin.

Morgan also has a solo turn of his own when he sits down at the upright to reel off a couple of Kern tunes. But it may well be a mistake to have the femme decoration around the Steinway during the digiting, since those six line lookers, and in low cut gowns, at that, only serve as an audience distraction. Their appearance with Morgan, however, is actually only an excuse to roll the piano from the wings, which makes them the prettiest stagehands the Roxy has ever had. Morgan's pianoing features 'Smoke Gets in Your Eyes,' and it would be a showmanly gesture if he were to play the number as a tribute to Tamara, the the singer who lost her life last winter in the Lisbon Clipper crash on her way to entertain American servicemen overseas. Tamara, it will be recalled, popularized the tune in 'Roberta.'

Miss Talbot-Martin, introduced by Morgan as being out of 'Meet the People,' is a clever mimic. She hasn't changed her material much during the past few years, but has shown considerable improvement in selling. She's still doing her satirisms of how various notables would do 'Where Has My Little Dog Gone,' including Bette Davis, Eleanor Roosevelt (with a discriminating apology to the First Lady), Greta Garbo and Aimee Semple McPherson. She went over with the Thursday night (last show) audience.

English remains a guy with boundless energy and, seemingly, a cushion for a derriere. If some of his gags falter, which they do at times, he's always good for a laugh with one of his prattfalls. He hoofs, too, and generally works himself into a lather that found this audience plenty receptive.

Biz was plenty strong at final Thursday (22) showing. *Kahn.*

TOWER, K. C.

Kansas City, July 23.

George White's 'Scandals,' with the Slate Brothers (3), Buck & Bubbles, Masters & Rollins, Nelson Sisters (2), Fay Carroll, Tower Orch with Jack Parks; 'All By Myself' (U).

Current 'Scandals' is a smartly-paced one-hour production which accents comedy, and capacity crowds at all opening day shows indicate that the George White name continues to have plenty of b.o. appeal.

After opening fanfare, line of eleven lookers come on for a vocal, setting the pace for the show.

(Continued on page 46)

American News Correspondent Built Up As Hero in New Soviet Play Click

By BILL DOWNS

Moscow, July 27.

There has opened in Moscow Red Army theatres a play co-authored by Andrea Arbusov and Alexander Gladkov called 'Immortal.' It is the story of guerillas in the early war and distinguishable by fact. It portrays an American correspondent in one of the leading roles, the first time since the war that any American has been depicted on the Russian stage. It is also one of the few times in the history of the Soviet Union that it has been done.

The play is built around a group of students sent to dig potatoes on a collective farm near Moscow as part of the war effort. The American correspondent turns up doing a story of Soviet youth in wartime when the Germans break through and isolate the students who flee to the forests with the correspondent accompanying them. From there on the story is of their transformation into a full-fledged guerrilla unit with the typical tragic Russian ending. Only three escape death.

The author's portrayal of a correspondent called Jack Warner, identified as a representative of the 'Atlantic Press,' is one of the most sympathetic characters in the drama. The correspondent is depicted as about 40, greyish, with an intense interest in getting the story but with little interest in taking a personal part in the war. He is constantly taking notes and snapping pictures and making what are, to the Russian mind, wisecracks. The author allows the correspondent to jibe the Russians about their love for tragedy, maintaining 'Tolstoy should have ended 'War and Peace' with everyone loving everyone else.'

He is asked when the Americans are coming into the war (the play occurs in November, 1941). Warner replies 'I'll have to ask my old friend, President Roosevelt.'

However, after the guerrilas are surrounded and gradually killled off, Warner gets the biggest hand of the night when he grabs his machine-gun, whips off his coat, and announces dramatically: 'Now America goes to war.' He and the remainder of the surrounded group are killed by artillery fire.

The play is overlong for American audiences. It lasts four hours, with eight scenes and four acts. Warner is perhaps more convincing as a Yankee newspaperman to the Russians than he would be to Americans. The foreign press corps is flocking to see the play. It's one of the best local stories of the war. But the first correspondent who can arrange to visit camp behind German lines will have one of the really great stories of the war.

Rep. Takeover Eyed As Key Argentine Step In Latin Amer. Distrib

Buenos Aires, July 15.

Acquisition of Almar, one of the leading Argentine distributing companies, by Republic Pictures, with establishment of Republic's own home-office branch in Buenos Aires, is regarded here as one of the most important distribution steps in Latin America in some time.

New company is to be known as Republic Films Argentine Corp. and will not only handle Republic in Argentina, Uruguay, Paraguay and Chile, but will continue Almar's world distribution of Baires Film productions plus Argentine Sono Film in provinces of Rosario, Cordoba and Santa Fe, and EFA in Santa Fe.

Guy P. Morgan, formerly general manager for United Artists here, will head new Republic setup, with Cesar Aboaf, present head of Almar and, before the war, European representative for several U. S. film companies, as sales manager. Entire Almar organization, including modern offices at Tucuman 1946 in Buenos Aires, being kept intact.

New setup represents first tiein between a major U. S. producer and an Argentine producer-distributor, in which the U. S. company has the dominant role. Have been a number of Latin setups whereby national distribs handled American product, but few where setup was the other way around and where an actual home-office organization existed to combine selling of nationals and American-mades.

Deal was set by Morris Goodman, v.p. of Republic in charge of foreign distribution, who's been here for some weeks with Morgan. Because of Almar's tiein with big Lautaret and Cavallo exhib circuit and latter's connections with Baires, Sono and EFA, deal has attracted considerable attention and is being closely o.o.ed for indications as to how it may affect other U. S. companies here.

Pointed out that joint distribution of nationals and Hollywood-mades is especially advantageous in the interior, where an estimated 70% of running time is devoted to Spanish-language talkers.

Reshuffle Deal On Arg. Raw Pix

Buenos Aires, July 17.

Reshuffle of distribution of 6,000,000 feet of raw stock assigned Argentine producers as 1943 quota was announced by General Diego I. Mason, Military Minister of Agriculture.

New dealout requested by major producers, who complained that shoestringers and unknowns were getting so much of the total that there wasn't much left for regulars, included 1,200,000 feet of negative and sound. Investigation of previous divvy made by Daniel Amadeo y Videla, one of the two Castillo ministers under protective arrest, is continuing.

It was explained that the actual studies leading up to distribution were made by the Comite de Exportacion y de Estimulo Industrial y Comercial, with purpose of keeping as many studios as possible operating. Producers were also advised to try to conserve as much as possible and to create a reserve fund for purposes of the state.

In addition to majors, number of government organizations, like the Cereal Conservation Commission, Agricultural Defense, League Against Tuberculosis and local branch of the Children's International Aid Union, got stock. Mysterious Princess Maria Pia Bourbon de Padilla was also assigned 50,000 feet.

Distribution among majors follows: Argentina Sono Film, 828,000 feet; Baires Film, 300,000; Efa, 650,000; Estudios San Miguel and Artistas Argentinos Asociados, 1,088,000; Pampa, 622,000; Lumiton, 743,000.

Ex-Metro Rep in China Has Book on Jap Siege

Ottawa, July 27.

Ben Proulx of Ottawa, former Metro rep in Hongkong, gets his book covering his escape from Jap-besieged city into print in August. Publisher is E. P. Dutton. Proulx is now with the National Film Board here.

Proulx was with the Royal Hongkong Naval Reserve when Japs hit. Interned in military prison, he escaped, fought for a time with General Chennault's Tigers in China and then back to Canada. Wife and two sons rumored out of Jap civilian camp recently but Proulx denies.

B. A. Papers Flay Actress

Buenos Aires, July 10.

Blast of strong criticism from Republican Spanish papers greeted Argentine actress, Lola Membrives, who returned recently from a year's tour in Franco Spain.

Actress, who had a semi-official invitation from Franco's Ministerio de Bellas Artes, was accused by some dailies of being a Falangist propagandist planning to introduce 'hispanidad' ideas here.

O'MALLEY'S PROMOTION

David A. O'Malley was last week appointed director of foreign advertising and publicity for Columbia Pictures.

O'Malley, formerly business manager of publicity, exploitation advertising for Columbia, is being succeeded by H. L. Smith, formerly assistant purchasing agent.

Teatro Mayo, one of Latin America's oldest legit houses, being torn down because of extension of Avenida Nueve de Julio, world's widest avenue, Buenos Aires.

Current London Shows

London, July 27.

'**Arsenic and Old Lace**,' Strand.
'**Best Bib & Tucker**,' Palladium.
'**Claudia**,' St. Martin's.
'**Dancing Years**,' Adelphi.
'**Flare Path**,' Apollo.
'**Ghosts**,' Duke York.
'**Heartbreak House**,' Cambridge.
'**Hi-De-Hi**,' Palace.
'**It's Foolish But Fun**,' Coliseum.
'**It's Time Dance**,' Winter Garden.
'**Junior Miss**,' Saville.
'**La-Di-Da**,' Victoria Palace.
'**Lisbon Story**,' Hippodrome.
'**Live for Love**,' Phoenix.
'**Living Room**,' Garrick.
'**Lottie Dundass**,' Vaudeville.
'**Magic Carpet**,' Prince's.
'**Man Who Came to Dinner**,' Savoy.
'**Merry Widow**,' Majesty's.
'**Month in the Country**,' St. James.
'**Moon Is Down**,' Whitehall.
'**Quiet Week-End**,' Wyndham's.
'**Showboat**,' Stoll.
'**Strike a New Note**,' Wales.
'**Sweet and Low**,' Ambassador.
'**The Russians**,' Playhouse.
'**The Fur Coat**,' Comedy.
'**They Came to a City**,' Globe.
'**Watch on the Rhine**,' Aldwych.

Deny Try to Nix Mex Indie Prod.

Mexico City, July 20.

Pic studio situation is in the spotlight with denial by Salvador Elizonda, manager of Clasa, that latter and Azteca, Mexico's No. 1 studios, are out to eliminate the independent producer. Rumors were that the studios have started this alleged campaign by compelling all producers to deposit $30,000 (Mex)—($6,250)—each to assure their contracts.

Elizondo declared that six of Clasa's eight stages are under steady lease to major producers while the other two are available to indies. All the studio asks manager said, is that each indie pony up $3,000 (Mex) to make sure that his use of the stage will be paid in full. Elizondo gave the lie to talk that Clasa is trying to corral distribution by moving to force all producers who deal with it to market his wares.

Plans to start their own studio here are being made by some indies. Dope in the business is that they will probably be able to materialize the proposition, but they have an excellent chance of hitting a snag—lack of enough material, especially raw film and equipment, to keep going. Reports are that Mexico's annual raw film supplies, now all from the U. S., will be held to 35,000,000 feet. That, it is said, will not raise any need in 1943, and so this year's production of around 60 pix will be achieved, but the nip will come in 1944, unless there is an unforeseen change in the situation. The New Year is expected to witness what amounts to rationing for the Mexican pic industry—less production and fewer producers.

Something of a raw film rationing board is being readied by the government. Board will be in charge of parceling among producers the raw film that is forthcoming from the U. S. Board is expected to get going early in August. Its scope will be national.

'Dundass' Unlikely For London B.O.; Buchanan in Click

London, July 27.

Despite a generally good press and fine reception by the opening night audience, 'Lottie Dundass,' which opened July 21 at the Vaudeville, seems unlikely to have much commercial appeal. Authored by Enid Bagnold, who wrote the successful 'Serena Blandish' of nearly 15 years ago, 'Lottie' is well-written, acted and produced but too morbid for popular appeal.

On the other hand, the new Jack Buchanan musical, 'It's Time to Dance,' which bowed in July 22 at the Winter Garden, is excellent entertainment and won an opening-night ovation. From all indications it's a click. New musical is somewhat in the nature of a comeback for Buchanan.

London Legit Schedule Looks Big For New Season; Henley Sets Co. With Donat, Leigh, Olivier, Hobson

London, July 8.

Plenty of action on the West End show front, with several new and old managements raring to get going. In fact, indications are that London is far ahead of Broadway on its legit for the new season.

Important new outfit is Fondale Corp. Although announcing, without any flourish of trumpets, a new show, 'Lottie Dundass' by Enid Bagnold, authoress of 'Serena Blandish,' newly formed company has lots of other activities slated, including an American play. [Ed.—'Dundass' opened at the Vaudeville theatre July 21. Further details in adjoining column].

FPC's chief is David Henley, local head of the Myron Selznick agency, who has had interests in many H. M. Tennent and Linnet & Dunfee shows. This time he's going solo in a big way. Understood he is acquiring lease of Westminster theatre, highbrow spot adjoining West End, which he will use as a super repertory spot to try out new plays and, if hits, he'll bring them to the West End. With him in the venture are Robert Donat, Vivien Leigh, Laurence Olivier and Valerie Hobson.

Also important is the return of Jack Buchanan, as an actor. He's making comeback as actor-manager with musical he's been touring for sometime, 'It's Time to Dance.' Show was practically set to go to Leicester Square theatre, originally built by syndicate for Buchanan to operate musicals, but which for several years has been operating as picture house. Understood there is last-minute hitch in sale, with show destined for another house, as yet not available. [Ed.—Further details on 'Dance,' which opened July 22 at the Winter Garden, are in adjoining column].

Also interesting is possibility of Max Miller, the lowbrow comic, to present himself for first time in musical farce as departure from straight revue and vaudeville. Show is musical version of 'Sailor, Beware,' American oldie which has been tunesmithed by Eddie Horan (American) and Ian Grant. Deal was almost completed, but now held up due to comic being asked by George Black to star on opening bill at Palladium, which is scheduled to go vaudeville for a season, starting Aug. 23.

Will Fyffe Back in Legit

Another famous comic to have a fling at legit is Will Fyffe, who originally started as stage actor. He intends to star himself in 'The Racketeers,' a play specially written for him by Monckton Hoffe. His delay is also due to Black's request for him to co-star on the Palladium bill with Miller.

Yet another star from vaude to come over to legit (but as producer) is Georgie Wood. His first venture into highbrow stuff is with the semi-government body, Council for the Encouragement of Music and Arts, with 'The Moon Is Down,' the John Steninbeck drama.

With the exception of Harry Foster, Bernard Delfont and Horace Reeves (& Lamport), agents rarely venture into the West End legit field. But latest to venture into the field is Bertram Montague with revival of 'Tonight Is the Night,' done in London some 20 years ago. Show has been touring sticks for past 10 weeks and is rumored as coming to the Piccadilly.

Of the old hands, Firth Shephard seems the slackest in future projects. However, he has nothing to worry about, what with clicks in 'Arsenic and Old Lace,' 'Junior Miss,' 'Magic Carpet' and the veteran 'The Man Who Came to Dinner,' all current hits. He has, however, thoughts of replacing 'Dinner' by end of August, when it will have run 20 months, beating the Broadway record. Successor is 'My Sister Eileen,' the American stage and film hit. Shepherd has plenty plays, including new American show, 'Heaven Can Wait,' but with no theatre to put 'em into, Shepherd can wait.

Tennent Sked Heavy

Another management with several plays, but in no hurry to produce 'em, is H. M. Tennent Co. Since 'Binkie' Beaumont, its head is abroad with Bea Lillie and Vivien Leigh, entertaining the troops, firm will not start activities till he returns sometime in August. One play in rehearsal is by Kitty Dorothy Black titled 'Cradle Song,' with John Gielgud producing. Will be tried out in sticks end of this month. Incidentally, Miss Black is Beaumont' secretary.

Jack Hylton has quite an interesting schedule. Immediate production is 'Next Time, Darling,' which has been on the shelf for two years. Since doctored by Ray Sonin and Bob Musel, it's become a proposition. Goes into rehearsal immediately with formidable cast headed by Arthur Askey, Evelyn Dall, Roy Royston and possibly Sally Gray (making return to stage after over year's absence) or Carole Rayle. Will tryout in sticks, opening Manchester Aug. 17, coming to town some time in September. Broadway's 'Rosalinda' (new version of Strauss's 'Die Fledermaus'), and the latest Broadway hit, 'Oklahoma,' for which, however, he is encountering plenty of other bidders, and revival of 'Lilac Domino,' a big hit some 20 years ago (original owner, J. L. Sachs, is in on this), makes possible quartet for Hylton, along with 'Darling.'

Lee Ephraim and Emile Littler, latter comparative newcomer to West End but very active regardless, have 'Panama Hattie,' starring Bebe Daniels, Richard Hearne, Claude Hulbert, Jack Stanford and Max Wall. Latter makes his return after two years in the Air Force. Show tours sticks, opening August, and will stay out till local theatre is available. 'Flying Colors,' starring Binnie Hale and Douglas Byng, is still running, waiting for West End spot, and Oscar Hammerstein-Sigmund Romberg's 'Sunny River,' which, although a skidder in America, will be given elaborate production with Evelyn Laye, Bertram Wallis, Dennis Noble and Edith Day (her return to stage after years of retirement) already lined up.

Delfont Active

Bernard Delfont is still very active. His present lineup consists of Maxwell Anderson's 'Wingless Victory,' which may masquerade under different name, with actor Michael Redgrave to try his hand at producing the opus. Revivals of 'Student Prince,' 'Jill Darling,' the Sayville theatre hit of seven years ago with Arthur Riscoe in his original role, and 'Admirable Crichton,' headed by Barry K. Barnes and Diana Churchill (Mrs. Barnes). His 'No, No, Nanette,' in conjunction with Jack Waller, is doing well on tour, and comes to Stoll's (Kingsway) Sept. 17.

Tom Arnold has new Ivor Novello show with Champs Elysees background, titled 'Arc de Triomphe,' which marks return of Mary Ellis. Will be lavish production, with Leontine Sagan producing, with decor by Joseph Carl, who did Arnold-Novello's other big hit, 'The Dancing Years.' Unless a theatre suddenly becomes available in the West End (and there are one or two possibilities), this one will have to tour extensively.

Linnet & Dunfee have one, 'She Follows Me About,' by Ben Travis, which, from reports, is clicking big. Farce brings together Robertson Hare and Basil Radford as new comedy team. Lack of theatre in West End is only reason why it's still on the road.

Jack Waller, who has not quite managed to make West End comeback, has formidable number of shows in the offing, including 'Something for the Boys,' in which he would like Frances Day to enact Ethel Merman's Broadway role (tried to get Pat Kirkwood, but she is wanted for the new Hippodrome show, due around September, with Vic Oliver starring), and 'Hearts and Trumps,' musical version of Avery Hopwood's oldie, 'The Best People,' in which the lineup is headed by Alfred Drayton, Wylie Watson and Jane Carr. He also has option on Dwight Deere Wyman's 'By Jupiter,' which he cannot get cast.

Other shows talked of are revivals of Eugene O'Neill's 'Anna Christie,' with Frances Day in title role, created by Pauline Lord. It was big hit here some 15 years ago under C. B. Cochran's aegis. Also 'Spring Time for Henry,' Benn Levy's 1931-32 hit. This is to be done by indie company trying to get Eric Portman, Pamela Dudley-Ward, Barry Jones and Cathleen Nesbit for leads. Constance Cummings, wife of author, was anxious to play one of leads, but is too busy doing entertaining for the troops.

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METRO-GOLDWYN-MAYER'S

"DU BARRY WAS A LADY"

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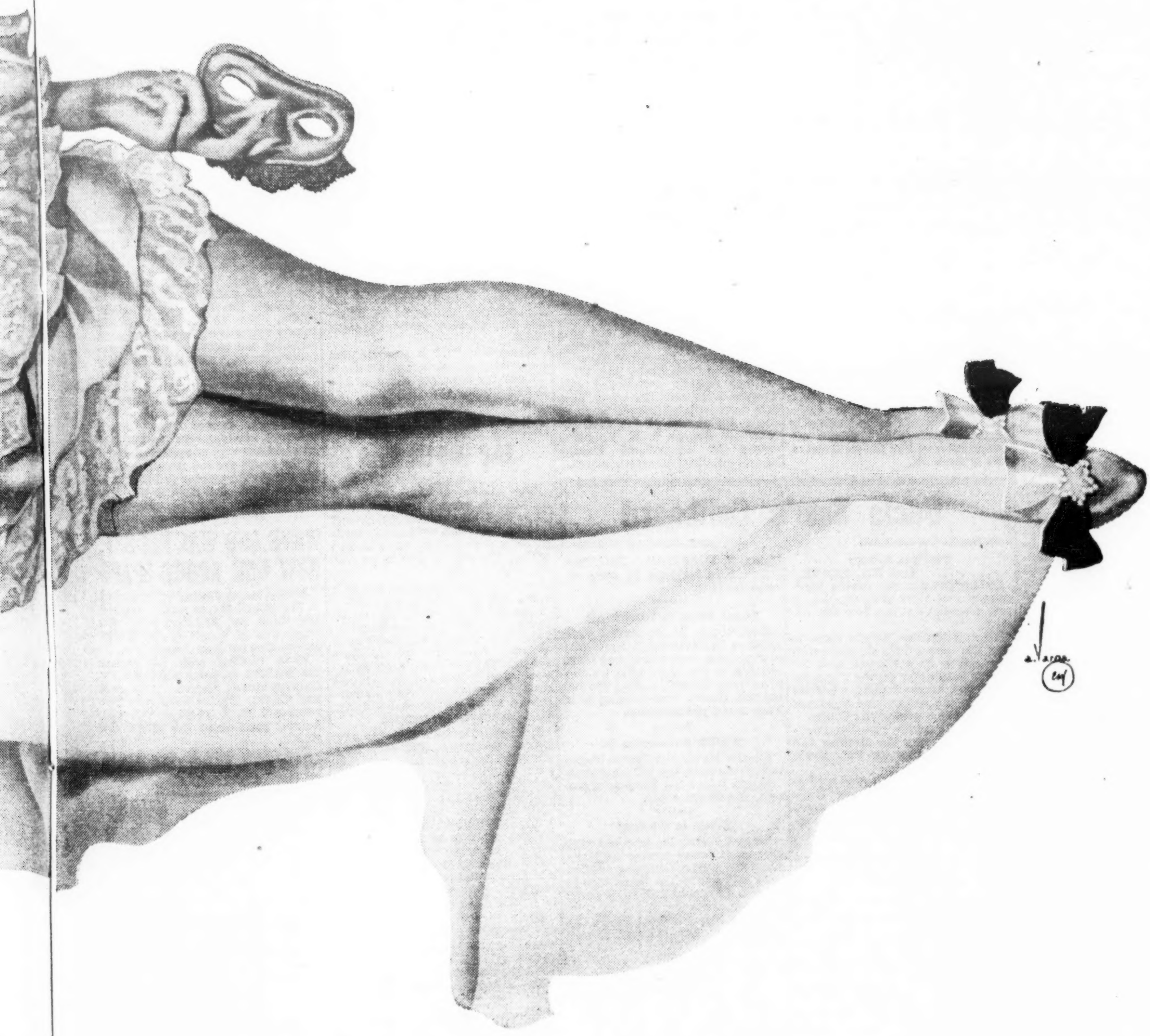
VIRGINIA O'BRIEN · "RAGS" RAGLAND · ZERO MOSTEL

TOMMY DORSEY AND HIS ORCHESTRA

PHOTOGRAPHED IN TECHNICOLOR

Screen Play by Irving Brecher · Adaptation by Nancy Hamilton · Additional Dialogue by Wilkie Mahoney
Based on the Play by Herbert Fields and B. G. DeSylva · With Music and Lyrics by Cole Porter
Directed by ROY DEL RUTH · Produced by ARTHUR FREED

She's so nice to hold-over!



Palmer Hoyt Forcing Showdown On Shorter Army Pix for Public Showing

Washington, July 27.

Palmer Hoyt, new director of OWI Domestic Operations, has got his back up over the Army's policy of trying to foist odd-length war films on WAC for public showing, and there appears a strong possibility here of a knockdown fight over Col. Frank Capra's film in the Tunisian campaign unless the pic is sensational. Film is now being whipped into shape at feature length.

Hoyt was rubbed the wrong way by the insistence of Major-General Alexander D. Surles, chief of Army Public Relations, that 'The Aleutians' be shown in its four-reel, uncut version, or not at all. Hoyt joined OWI toward the end of June, after the controversy over the length of the Aleutian pic had been raging for a couple of months. He gave way to the Army, although he was convinced that a two-reeler would get much wider circulation. Now he is fighting mad. In a letter to Army public relations he wrote:

Favors Short Films

'We have come to the conclusion that the greatest public interest would be served if the shorter version of the picture were released, since it would receive many times the circulation that would be possible in the case of the longer version. In other words, we feel that the purpose of war information would be better served if a large part of the public were able to see the 16-minute picture than if a small part of the public were able to see the full picture, which runs approximately 45 minutes.

Coast Huddles

Hollywood, July 27.

Executive committee of the Hollywood division of the War Activities Committee yesterday endorsed the war information film production and distribution schedule outlined at recent meetings in New York. Palmer Hoyt, director of the domestic branch of the Office of War Information, and Francis Harmon, executive vice-chairman of the WAC, were guests at a meeting presided over by E. J. Mannix.

Questioned about the appointment of a successor to Lowell Mellett as government film coordinator, Hoyt said that the head of this department would not be named until he had a chance to study the matter further, but indicated an announcement would be made within two weeks.

The WAC war film program schedule calls for 26 short subjects and 26 War Information film bulletins.

FILM ON OCCUPATION OF GREECE PLANNED

Hartford, July 27.

The occupation of Greece is the theme of a new Hollywood film proposed by a group of prominent Hellenic artists headed by Capt. John Vassos. Katina Paxinou, who has zoomed to prominence in 'For Whom the Bell Tolls,' is understood to be coming east shortly to make further plans, according to Val Arms, who is assisting Vassos.

James Vlamos, the publisher, will do the script in collaboration with Demetrios Vilan, now in the Navy but still in touch with the committee, which is rounding up all available Greek talent for a more spectacular treatment of postwar rehabilitation for occupied European countries than has been attempted thus far.

Geo. S. Kaufman Succeeds Anderson on ATW Comm.

George S. Kaufman has succeeded the late John Anderson as chairman of the American Theatre Wing contest committee. Project is aimed at obtaining songs, sketches and other material to give impetus to the war aims.

Contest is open to members of the armed forces, war workers, members of civilian war activity organizations, community theatre organizations, colleges and schools.

COL. KEIGHLEY IN AFRICA

Washington, July 27.

Lt. Col. William Keighley has arrived in North Africa, according to word received here, to direct U. S. Air Force film production in Tripoli.

He was in London for some time previous to the North African assignment.

REINHEIMER, HYMAN ON MOSS HART'S AIR SHOW

Howard E. Reinheimer, attorney, and Joseph C. Hyman, general manager for Moss Hart, will be the civilian toppers for the Army Air Force show Hart is currently scribbling at his Bucks County farm for an early November opening on Broadway after an out-of-town break-in. Reinheimer and Hyman will head a civilian committee, which will act in concert with Lt. Col. Dudley S. Dean and his aides, Lt. Irving P. Lazar and Lt. Benjamin Landis, in the administration of the show.

Meanwhile, the talent for the as yet unfinished drama with music Hart is writing is being lined up. The War Dept. has requested that Don Castle, Arthur Kennedy and James Seay, all three with the Army Air Forces first motion picture unit at Culver City, report in N. Y. Sept. 1 for roles in the play. Another possibility for the cast is Peter Lind Hayes, Grace Hayes' son. Harry Horner, who designed the scenery for Hart's 'Lady in the Dark,' is now in the Army Air Force and will be requisitioned to do the same for the Army Emergency Relief benefit. Bill Doll, who goes into the Army this week, and Irving Mansfield, already in uniform, will do the show's publicity.

It's virtually established that there will not be any original music written for the play, though Pvt. Frank Loesser, in the Air Force and writer of 'Coming in On a Wing and a Prayer,' had been mentioned for such a chore. Instead, only the Army Air Force song and 'Wing' may be used.

Hart suggested 'All of Us' as title for the play, but it's unlikely to stick.

Ainley Quits British Navy for U. S. Army

Pvt. Richard Ainley, the British-American stage and screen actor, has surrendered commission in the British Navy to become a trainee in the Chemical Warfare Service, U. S. Army.

Pvt. Ainley will be starred in Camp Sibert's all-soldier musical show, 'Laughing Gas' and is also skedded for appearances in several editions of the Sibert radio show 'Melody Time,' heard over the Gadsden station WJBY twice weekly. In latter productions he'll appear under direction of Pvt. Isidore Greener, also of show biz.

H'WOOD THOUSANDS SEE 'DIE' UNDER STARLIT SKY

Hollywood, July 27.

Solemnly conducted under starlit skies, 'We Shall Never Die,' a memorial ceremony for the 2,000,000 Jewish martyrs of Nazi wrath in Europe, impressed a large audience in Hollywood Bowl, consisting of leaders in the fields of business, civics, drama and music and thousands of people from all walks of life. Theme of the ceremonial, in which more than 1,000 took part, was not to weep for the massacred millions in the wartorn areas but to honor them as martyrs to the cause of humanity.

Pageant, written by Ben Hecht, moved from the ancient greatness of Israel to the present day, recounting briefly the humanitarian works of its sons through the centuries. Under executive direction of Jacob Ben-Ami, with staging by Herman Rotsten, direction by Moss Hart, musical score by Kurt Weill, orchestral conduction by Franz Waxman, production by Billy Rose and supervision by S. Syrjala.

Jacob Ben-Ami enacted the Rabbi, and the narrators were Edward G. Robinson, Edward Arnold, Paul Henreid, Katina Paxinou, John Garfield and Sam Levene. In the dramatic cast for the 'Remember Us' part of the spectacle were Edward J. Bromberg, Roman Bohnen, Shimen Ruskin, Art Smith, Akim Tamiroff, Leo Bulgakov, Helene Thimig, Blanche Yurka, Joan Leslie and Alexander Granach.

Gert Lawrence, Adler Head Campaign for ATW

With Gertrude Lawrence and Larry Adler spearheading the drive, the American Theatre Wing has initiated project aimed at procurement of musical instruments for amphibian forces stationed in the Cape Cod area. Both Miss Lawrence and Adler discovered in tours of the New England sector that there's a crying need for harmonicas and other instruments.

Adler, via the Wing project, has undertaken the task of supplying the men with thousands of harmonicas. A mobile library organized by the Wing to service the remote camps with books will also take care of the distribution of the musical instruments.

Miss Lawrence will devote considerable time to the project while at the Cape next month and as a Wing benefit she'll do an 'Evening With Gertrude Lawrence' show at the Wianno Club, Mass., Aug. 27.

Other projects coordinated with Theatre Wing activities which have just been initiated include language study for seamen at the Club for Merchant Seamen in N. Y., and a course in occupational therapy (finger-painting) as entertainment.

In U. S. Hospitals

For the benefit of relatives and friends of professionals injured in action or training, those hospitalized will be listed in 'Variety' from time to time. Theatrical organizations, unions and next of kin are requested to transmit the names of members who are casualties and location of the hospitals where they are under treatment, also those lost in action, missing or prisoners of war.

Lauzin J. Amiss (Jay Ammiss), U. S. Veterans Hosp., Gulfport, Miss.

F. W. Hirsch (Frederick W. Hunter), St. Elizabeth's Hosp., M. R. Bldg., Washington, D. C.

Edwin E. Bergen, Base Hosp., 81, temporary, Kingsbridge road, Bronx, N. Y.

Wilkes Conaway (Gil Bass), Bldg. 9, Medical Dept. Halleran Hosp., Staten Island, N. Y.

Prisoner of War

Cpl. L. Douglas Rowland, B. Company, 803 Engineering Battalion (aviation), (formerly Del. Carmen, Pompanga, P. I.), care International Red Cross, Geneva, Switzerland (no postage).

'STARS-GRIPES' SET FOR ARMY FILMING

'Stars and Gripes,' the Ft. Hamilton all-soldier revue hailed by critics and the military alike as 'tops' to date in camp-sponsored entertainment, will be made into a film by the U. S. Signal Corps for distribution at the Yankee bases around the globe and at posts in this country.

'Gripes' will be filmed at the Signal Corps studio in Astoria, L. I., with Capt. Shephard Traube directing. Pvt. William Saroyan is building a 'story' idea around the show's 16 numbers, the supplementary sequences to serve as a sort of text and guide for similar productions by special service officers in the U. S. Army. 'Gripes' will be the first camp show to be filmed not only as entertainment but for instructional purposes as well. It is expected to go before the cameras this weekend.

Capt. Traube decided on the filmization and subsequently obtained War Dept. approval after viewing the show at Ft. Hamilton last Tuesday (20). Upon completion of the film, 'Gripes' will begin an extensive tour of army camps and navy bases.

Meanwhile, NBC is arranging for a network presentation of the show. 'Gripes' has a musical score by Pfc. Harold Rome.

Second 'Non-Deferrable List' Will Hit Show Biz

Washington, July 20.

War Manpower Commission has revived the second 'non-deferrable list.' List, pigeonholed for several months, was taken out recently dusted off and is now being rechecked with the possibility that it may be issued in the fall.

Show biz, according to one high WMC official, will be hit hard if the second list is issued. He refused to disclose what show jobs would be listed, but admitted that there were several. Non-deferrables are those not qualified to receive draft deferment, even if they are married and have children, because they are considered to be in unessential work. First list clipped the niteries.

Meanwhile, Regulation 7—the new critical occupation list — is now scheduled for release about mid-August. It will contain about 200 occupations which draft boards should consider especially important for draft deferment. At present there is a list of 2,100 essential occupations for the guidance of local selective boards. However, when the boards find it necessary to dip into this list, it is done at random. Under the new setup the 200 critical jobs will be something extra special.

The critical list will not contain any jobs in the production of motion pictures, which are now listed as essential. Several jobs in commercial radio engineering, however, are expected to be in the critical group.

Doob's Bond Encore

Oscar A. Doob is in Washington in connection with exploitation campaigns for the U. S. Treasury's War Bond drive in September. He's slated to stay in the capital several weeks.

Doob is chairman of the publicity committee for the War Activities Committee campaign.

Gen'l Motors Tells Of Peace-to-War Switch In New Victory Revue

Buffalo, July 23.

As a visual report to workers on their progress in war production and as a recreational bonus for outstanding services rendered, the General Motors all-professional revue, 'It's Only the Beginning,' is right on the button. Its payoff possibilities are evidenced by the fact that Chrysler also is now reported negotiating with Music Corp. of America for a similar production to be staged in its war plants.

Six-day showing at the Hippodrome deluxe Shea showcase, on a four-walls rental basis, operates on a three-a-day schedule and will exhibit to at least 35,000 workers and their families. Admission is free. This edition, the third, has been on the road since April and is booked into December, with about 40 GM towns and cities scheduled. Talent is strictly professional, and production, choreography, costuming and lighting compare favorably with Broadway standards. Book is frail and light on comedy, both shortcomings being due for correction within a fortnight. Enthusiastic response of crowd to the performers' efforts attests the soundness of the whole idea.

Depicts Transition

Revue opens with newsreel clips of some exciting fighting-front stuff and follows with a graphic screen showing and account of GM's conversion from peace to war production. It's a rousing story and ought to have wider circulation among civilians generally. Technical Sergeant Lowell Wilson, from GM's Delco-Remy division, badly wounded in bomber action over Europe but now looking as good as new, opens the show with a striking narrative of his experiences aloft and of the workers' contributions to the success of some of his particular missions. Owen Murphy and Pete Barry are smooth dais operators and Joe Springman exhibits a highly effective baritone as vocalist and narrator in some of the show's more dramatic passages. Alf Latell is one of the high spots with his familiar costumed bulldog pantomime. Max Leavitt, Nick Dennis and Jack Buttner fill comedy assignments to advantage, Leavitt being especially clicko. The 12 Riveting Rockets, mostly veterans of Broadway shows, highlight the performance with excellent precision stepping, all smartly costumed.

Song numbers, including 'Brand New World' and 'Let's Be Americans All,' rate profesh comparison. Ray Kavanaugh, former Earl Carroll batoneer, presides over the 20-piece pit orchestra with competence. Much of the credit for the smooth routining goes to the wander and his shirt-sleeved boys. Joe Roth is manager of the outfit. *Burton.*

WAVE AND WAC PIX SET, NOW ONE ABOUT SPARS

Second novel dealing with women in the armed forces was purchased last week by 20th-Fox, with the acquisition of 'Angel of the Navy,' an autobiog by Joan Angel.

Book, treating with life among the WAVES, is being published by Hastings House. Reported price paid was $15,000. Studio previously had purchased H. I. Phillips' 'All Out Arlene,' yarn about the WACS for $20,000.

Understood 20th is now in the market for a book on the SPARS suitable for film adaptation.

Roxy's Nephew Killed

Sgt. Edward G. Rothafel, nephew of the late S. L. (Roxy) Rothafel, was killed in action in the South Pacific on July 11, it's been disclosed by the War Dept.

Sgt. Rothafel, whose father represents the Bureau of Economic Warfare in Brazil, enlisted in April, 1941, and was assigned to field artillery in the Signal Corps. Prior to enlistment he was associated with a textile consulting firm in N. Y. His home was in Woodmere, L. I.

SO. PACIFIC WAR PIX

Washington, July 27.

War pix made jointly by combat photogs of the Army, Navy and Marine Corps at Rendova Island in the central Solomons, have just arrived in the States and are being released to the newsreel companies.

Clips are expected to be used for public screenings next week.

Uncle Sam's Callboard

Fort Dix Doings

Fort Dix, July 27.

Milton Douglas, the former musicomedy and night club songster, is now a corporal at the Fort Dix Air Base.

When Josephine Delmar came to Fort Dix with a USO show she took time out to do a rhumba with the soldier bandleader on the stage. He was T Sgt. Marco Rosales, who used to be the m.c. at the same night spot that Josephine worked, La Conga.

Johnny Pineapple, Hawaiian maestro, now answers the morning roll call at Fort Dix as Pvt. David Kaonohi.

Sgt. St. Elmo Johnson, who used to lead his own choirs on the Rudy Vallee and Paul Whiteman radio programs, has been appointed musical director of the new Fort Dix radio station, WDIX, which will service camp and the very nearby vicinity.

Sgt. Thomas C. Hamilton Missing

Chicago, July 27.

Technical Sergeant Thomas C. Hamilton, of the U. S. Air Forces, for many years employed at the Clark, Monroe and LaSalle theatres here and in later years with Tom Flannery and the White Way Electric Sign and Maintenance Company, is reported missing in action in the European theatre.

He was a gunner on a flying fortress.

Silverstone With Air Corps

Jonas Silverstone, national counsel of the American Guild of Variety Artists, inducted several weeks ago, has been transferred from Camp Upton, N. Y., to Kessler Field, Miss.

He's been assigned to army air corps training.

Straub Killed in Plane Crash

John Straub, 27, for several years assistant in Paramount's homeoffice photographic department, was killed recently in the crash of a training plane near Pensacola, Fla., Par has learned. Straub was training as a Navy aerial photographer.

2 WOR Announcers In

Charles Woods and George Hogan, both announcers, left WOR last week.

Hogan joined the Navy as a seaman, Woods the Army.

Trotta to Gunnery

Vincent Trotta, Jr., who was with Paramount before joining the Navy, completed his boot training and has been assigned to the Navy Pier in Chicago for special training in aerial gunnery.

He is a son of Vincent Trotta, Sr., art director for National Screen Service.

Sextet From Pittsburgh

Pittsburgh, July 27.

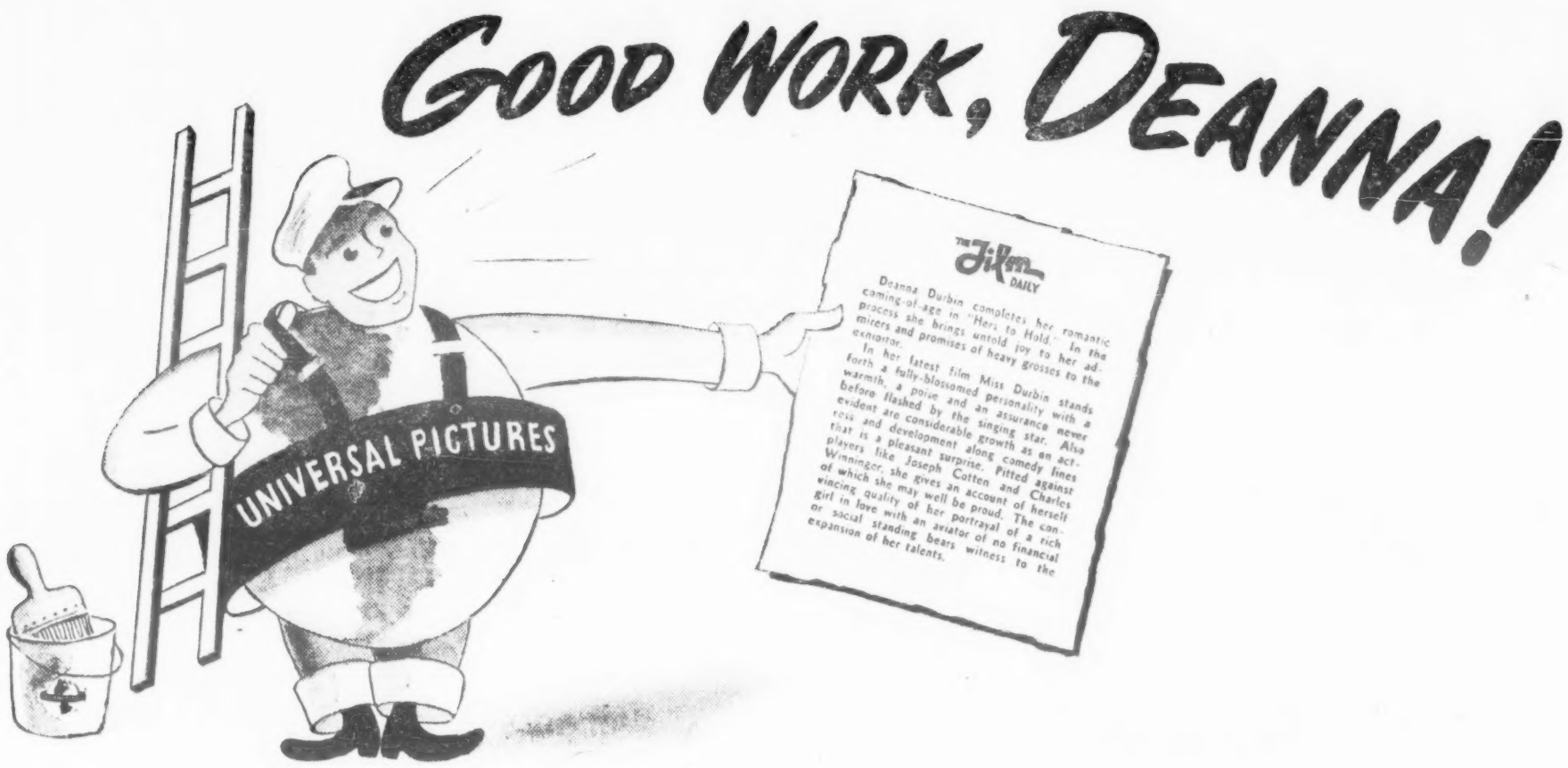
Pat Haley, veteran radio singer and on KDKA staff for last seven years, Army.

Harry E. Noonan, chief projectionist at Governor theatre in Somerset, Army.

Sgt. Paul Puglia, son of Larry Puglia, Waynesburg exhib, named to OCS at Miami.

James H. Alexander, Jr., son of

(Continued on page 25)



"Deanna Durbin completes her romantic coming-of-age in "Hers to Hold." In the process she brings untold joy to her admirers and promises of heavy grosses to the exhibitor.

In her latest film Miss Durbin stands forth a fully-blossomed personality with a warmth, a poise and an assurance never before flashed by the singing star. Also evident are considerable growth as an actress and development along comedy lines that is a pleasant-surprise. Pitted against players like Joseph Cotten and Charles Winninger, she gives an account of herself of which she may well be proud. The convincing quality of her portrayal of a rich girl in love with an aviator of no financial or social standing bears witness to the expansion of her talents."

—— THE FILM DAILY

We doff our hats to Mr. Wanger...

Within a year, Walter Wanger has given to this industry, two significant boxoffice attractions in "Eagle Squadron" and "Arabian Nights."

Mr. Wanger has now completed "We've Never Been Licked," the first picture of America's youth in uniform, inspired by the fighting sons of Texas A & M.

We believe that "We've Never Been Licked" will not only be an impressive successor to "Eagle Squadron" and "Arabian Nights," but that in importance and boxoffice quality it will even surpass these outstanding pictures.

SELL WAR STAMPS EVERY DAY IN THE "SHANGRI-LA" JULY DRIVE

NOT SELLING SO EARLY

N.Y. State Projectionists Ass'n Votes Defi to IATSE-AFL No-Strike Pledge

Releasing the springs on a blockbuster, whose target is the no-strike policy of the American Federation of Labor and the Congress of Industrial Organizations, not to mention the policy and desires of the national adminstration, the N. Y. State Association of Motion Picture Projectionists offers the strongest resistance against the wartime promises of unions since the open definance of John L. Lewis and his United Mine Workers.

A powerful organization, representing all of the operator and mixed (operator-stagehand) locals of N. Y. State, the Association in secret conclave at Utica, N. Y., placed itself on the rebellion list by passing the following resolution:

'That the no strike policy now effective in the IATSE, by agreement made with the A. F. of L., was made at the time when the cost of living had not materially increased, and whereas, 'The theatres since that date have had decided increased admission prices and attendance, and the theatre chain organizations have refused to share the prosperity, even to the extent of compensation for the increased cost of living to our membership, or even to attain the 15% increase under the Little Steel formula, therefore

'We, the affiliated local unions of New York State ask that the present no-strike policy be rescinded, and that the I.A. office shall take steps with the chain organizations as will provide some relief for the intolerable situation, by an increase for all local unions that have not received at least 15% since Jan. 1, 1941, and whereas: the local unions gave voluntary relief to the theatre chains in 1933 despite the fact they had existing contracts, we ask the wages and salaries be now adjusted in spite of any existing contracts with local unions.'

Cuts Not Returned

According to inner sources, most of the unions throughout N. Y. State which took cuts, when times were bad and didn't get them back, have reached the point where they are anxious to strike and, pending any recalcitrance on the part of circuits or exhibitors, want to be able to use that weapon. In N. Y. Local 306 (operators), which took a 10% cut in 1932 on a promise that it would be restored when conditions imporved, sued Loew's and RKO for back money and obtained a settlement of $150,000.

The Utica convention of the N. Y. State Association of Motion Picture Projectionists was attended by James J. Brennan, first v.p. of IATSE, who stated in connection with War Manpower Commission regulations, that the law at the present time does not make it compulsory for projectionists to leave their positions in theatres for outside jobs and that any changes made are voluntary. The inference of his statement was that projectionists are working in an essential industry.

Two $1,000,000 Bond Buys By Loew-MG for Game

Film industry last week bought two $1,000,000 War Bonds for the baseball game bond drive sponsored by the N. Y. Journal-American to be held at the Polo Grounds, N. Y., Aug. 26.

Loews, Inc., bought a $1,000,000 box in the Golden Horseshoe, while Metro made a similar purchase.

Griffith Chairman

L. C. Griffith, War Activities Committee exhibitor chairman for the Oklahoma area, has been appointed chairman of the film industry campaign.

Griffith is due in New York tomorrow (Thursday) for conferences with WAC officials.

SID BROD TO PRC

Hollywood, July 27.

Sid Brod, production manager for William Cagney, next week swings over to PRC in same capacity on Harry Joe Brown's 'Knickerbocker Holiday.'

Charles Coburn starred.

'Barn' Romancers

Hollywood, July 27.

Betty Rhodes and Johnnie Johnston, singing thesps, are assigned to romantic starrers in 'National Barn Dance' at Paramount.

Picture is derived from a radio program with a midwestern background, to be produced by Walter MacEwen.

U. S. Callboard

Continued from page 22

Rep franchise holder, to Cornell U for Navy V-12 training.

Billy Cover, local radio singer formerly with Blue Barron orch, Army.

Irving S. Stein, former night shipper at 20th, to Ellington Field, Tex., for air cadet training.

Lt. Matt Pasky, asst. mgr. of WB's Plaza theatre until he went into service couple of years ago, was killed recently when an Army bomber, on which he was co-pilot, crashed near Augusta, Ga. Pasky had received his wings only last May.

Lou Bolton, former manager of the Music Bar, received word from War Department that his 23-year-old son, Pfc. Howard Bolton, died in a Jap prison camp in the Philippines on June 11.

Gifford Bixby, ex-engineer at WCAE, second looey in Air Force. His father, Commander Harry Bixby, of U. S. Navy, attended graduation exercises at Brooks Field, San Antonio, Texas, and pinned the silver wings on his son.

Publicists Joins Army

Hollywood, July 27.

James S. Pollak, studio publicist, Army.

Adolph Brouckheart, studio technician, Navy.

Virginia Nichols, studio secretary, WAC.

Cecile Arden, studio secretary, WAC.

Hugh Shelpey, studio cameraman, Army.

Rachel Lightizer, studio secretary WACs.

Louis Blumberg, screen writer, Army.

Don Grinager, screen actor, Navy.

Hubert Smith, Jr., screen actor, Navy.

Charles Glett, talent agency executive, Army.

Roy Evans, theatre manager, army air force.

Igod DeNavrotsky, dancer, army.

Vauders Building Ships

Phil Rich and Alice Adair, married and ex-vauders, now building ships at Kaiser's Richmond plant. Mrs. Rich is a sheet metal clerk; Rich is a switch-house operator.

Pierre De Angelo (& Cordova), former stager of Copacabana nitery revues, Army Signal Corps.

Douglass George, 20th exploitation rep in Cleveland, Navy.

Ed Schreiber Penciled In

Ed Schreiber, publicist for the War Activities Committee of the film industry, classified 1-A, expects to go into the Army next month. Schreiber was with Warners before joining the WAC.

Tom Black, 18, son of Howard Black, Time, Inc. v.p. in charge of March of Times Sales and distribution policies, into the Navy last week.

Five more 20th-Fox employees left the company last week to enter the armed forces. They are Murray Sher, Al Sobel, John Gallese, Joe McNulty and Larry Valeri.

Hy Green, former N.Y. booking agent now in the Army, ill at Deshon Hosp, Butler, Pa.

Jules Kallen (& Tita) joined Navy and left for boot training last week.

Phil Weltman, of William Morris agency radio department, inducted and reports to Camp Upton, L. I., July 22.

CONSENT COS. AND OTHERS STALLING

Distributors are not selling product as early as in past seasons and those in the so-called Big Five group, which are waiting later than others, are laying plans to market product in small groups without any advance concern as to what may happen to the consent decree when its three-year experimental period is up Nov. 20.

Meantime, United Artists, Universal, Columbia, Republic, Monogram and Producers Releasing Corp. are negotiating deals on a full-line basis but this year have been later than usual in getting started. One of the reasons advanced is that exhibitors are apparently not in a mood to buy as early as in former years. Added that while circuit deals may be made considerably in advance of the customary start of the new season (1943-44), it often being necessary to get to work on these quickly, due to the detail involved, much waste motion is likely to be encountered by early wholesale bombardment of exhibs. In view of the war, gas and other restrictions, it is essential that time as well as expense is conserved.

Also, it is pointed out in sales circles, the average exhib is anxious to get a closer line on new product and see some of the pre-releases that are opened during August. As one selling executive puts it, a good new season's picture made available early is better than a good salesman.

An indication of how distribs have been biding their time in contract-taking is the fact that Paramount has had its final (sixth) block this season (1942-43) on sale for only four weeks, while Warners is just starting to sell 'This Is the Army,' though picture opens tonight (Wednesday) in N. Y. and will be WB's August release. Likewise, Par has waited until now to go out and sell 'For Whom the Bell Tolls,' reversing the usual procedure by not setting up the sales policy until the film opened Rivoli, N. Y., on a roadshow basis.

The fact that sales usually proceed faster when not attempted too far in advance is pointed up by the number of contracts Par closed on its sixth block in the first three weeks of selling. According to Neil F. Agnew, v.p. in charge of distribution, a total of 3,202 deals were signed with independents in that short space of time. Other distribs have similarly found that, where they have product, it is expedient to wait for exhibs to get acquainted with what is being offered before they are approached on deals. Increased habit, during the past year, of pre-releasing pictures has its selling advantages since accounts learn what they are doing on these advance dates. Where a picture is bad, however, there is a disadvantage, of course, but this is outweighed by the ability to get better terms and close deals faster on those that are good to outstanding.

Metro's 10, Others 5 and Less

Plans for teeing off the coming (1943-44) season among decree distributors varies. Metro will inaugurate the season with a block of 10 features, while Paramount, 20th-Fox and RKO will stick to a package of five and are expected to adhere to that policy except for certain top-flight films that will be merchandised singly. Warner Bros., veered away from selling in any set group during the past season, starts the new semester by offering one picture as a regular release. This will be 'Watch on the Rhine,' company's September availability.

While WB may go on indefinitely selling only a picture at a time and RKO, 20th and Par may not waiver from groups of five, Metro with its 10-picture commencement of the new season, may have more or less than this figure in its second and third blocks. Any cessation of the decree in November is not expected to change selling since all distribs like the present flexibility of marketing film as well as smaller groups despite added distribution costs.

Century Circuit, B'klyn (Empire) Burning at 'Fast' Merger with 306

The unionization of theatre booths 100% in the Greater N. Y. area, with early and aggressive action expected to be taken in cracking the whip over scattered houses that remain non-union, plus stabilization on scales and conditions, is predicted in inner quarters following the successful conclusion by Local 306, Moving Picture Operators of N. Y., of its merger with Empire State Motion Picture Operators Union, N. Y.-state chartered organization.

Fighting each other for many years, the peace established between 306 and Empire is taken by informed sources to mean that not only will the merger mark an end to cross-picketing and attendant strife but also will bring about uniformity so far as operator wages and conditions are concerned. By taking in Empire, 306 now controls the right to negotiate new contracts with theatres employing Empire men, as these contracts expire, with result, as explained, that one exhibitor will not be using two men at a low price and a comparable theatre in a competitive position three men at higher scales.

Burning over the action suddenly taken last week by 306 and Empire in signing amalgamation papers, the Century circuit, operating in Brooklyn and Long Island is expected to take every means to upset what it regards as 'a fast one.' Mitchell Klupt, counsel for the Century circuit, learned of the merger plan some time ago and before Empire's membership had a chance to vote on it, got a temporary injunction preventing the N. Y. union from dissolving. Other steps are anticipated with a view to upsetting the combination since Century has a contract with Empire at latter's scales and conditions which has eight years to go.

Brooklyn Test Case

Position taken by 306 and Empire, following the merger, is that no contracts held by Empire will be violated since it will retain its identity pending the outcome of proceedings in Brooklyn supreme court with respect to the application for a permanent injunction against dissolution sought by Century. Under latter's long-term contract, it is reopenable each year on wage scales, which may mean that 306, now that it's in control, will seek higher wages when negotiations are inaugurated.

A total of 27 Century houses employ Empire operators out of 90 that use the projectionists of this union. The balance have contracts running one and two years. When these expire, 306 is expected to step in with a view to bringing money and conditions up to par with 306 men in the booths they man, meantime putting the pressure on theatres that use neither 306 nor Empire men. These, however, are scattered and of a minor character.

License Commissioner Paul Moss of N. Y. is said to have been instrumental in effecting the combination between 306 and Empire with a view to ending the bi-lateral situation and fighting. Papers signalizing the merger were signed last week in the office of Mayor F. H. LaGuardia.

Sherman Skeds 'Utah'

Hollywood, July 27.

Next big outdoor production by Harry Sherman will be 'Utah,' a combination of history, adventure and romance.

Joel McCrea has been pencilled in for the male lead. Picture is slated for late autumn shooting, with no releasing outlet arranged to date.

Pix to Educate

Continued from page 1

such a vast scale, embracing the eventual use of television, educational films for schools both here and abroad, as well as pictures in the entertainment category for global distribution, that the 'March of Time' feature would merely serve as a springboard for the more all-encompassing program.

Thus far there's been a hush-hush attitude on the part of both Luce and Wallace in revealing their plans and aims, with the major studios keeping a watchful eye on developments in view of the fact that they, too, have similar intentions in envisioning post-war changes in film technique and more intensified distribution. Despite the secretiveness of their plans, however, it's known the Luce emissaries have been dickering with Washington officials whereby the publisher might take over the Government's film equipment and that Wallace has been huddling with David O. Selznick. Behind the latter conferences, it's understood, are Wallace's plans to convert Reader's Digest material into films. To this end, Wallace is buying up the film rights to subject matter submitted to RD. The Wallace-Selznick huddles, however, do not preclude any possibility of a deal between the two.

Reader's Digest Film Rights

Acquisition of the picture rights to the RD material came to light last week when one film company made an effort to obtain the rights to one of the articles for possible filmization. In view of the fact that no agent was involved, the company execs contacted the author direct, who disclosed that the film rights had already been sold to Wallace. RD is still undecided whether its program will embrace 16 mm., 35 or both.

Luce, it's reported, has already set up a subsid organization somewhat similar to the Newspaper Research, Inc., he established several years ago at the time he was exploring the possibility of entering the afternoon paper field. Luce subsequently abandoned that project following exhaustive surveys but it paved the way for Ralph Ingersoll, who withdrew from the Luce mags, to set up PM.

The new Luce subsid organization, it's reported, is setting up quarters in Washington and Hollywood as well as in N. Y., and is immediately concerned with the filming of 16 mm. educational pix for schools. It's for the purpose of getting the educational films rolling that Luce's Washington staff has purportedly been cornering Congressional leaders and Governmental bureau execs in the hopes of acquiring the Government's 16 mm. film equipment.

Seen as pointing up the trend toward the general movement for post-war education in schools and colleges via the pix medium was the announcement last week that PRC Pictures, Inc., through its prexy, O. Henry Briggs, has purchased Official Films, Inc., which in the past three years has produced and distributed 60 16 mm. educational and non-theatrical shorts.

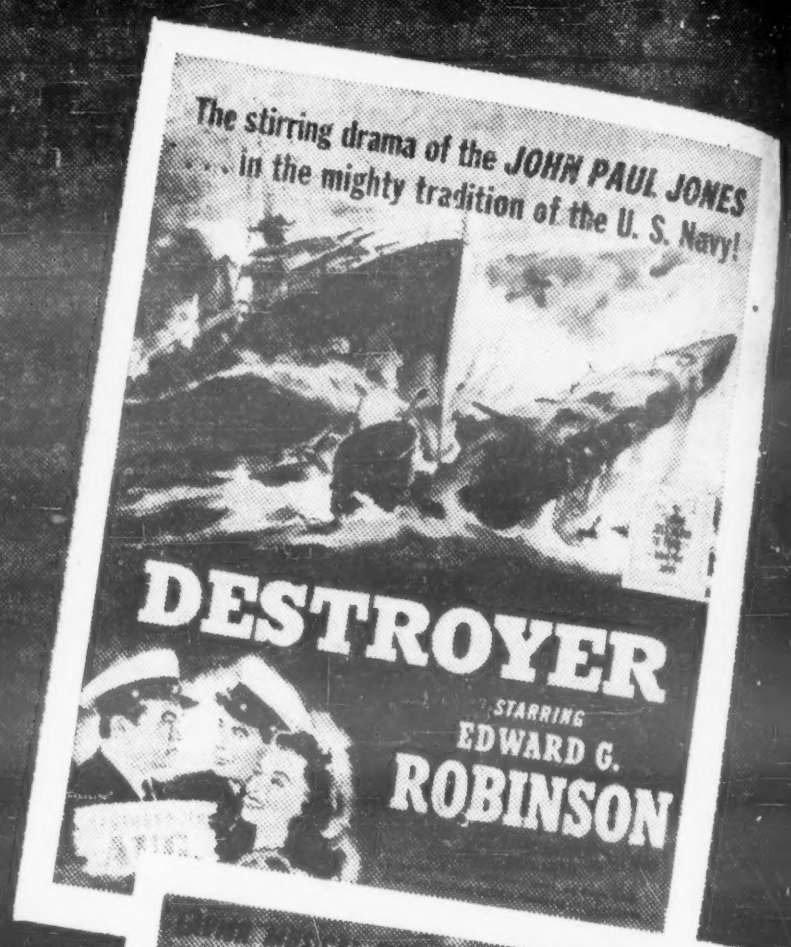
Also embraced in Luce's ambitious film production plans are propaganda pictures for distribution in the liberated countries of Europe and the production of pix to entertain the troops who will be stationed in the occupied countries in the post-war period.

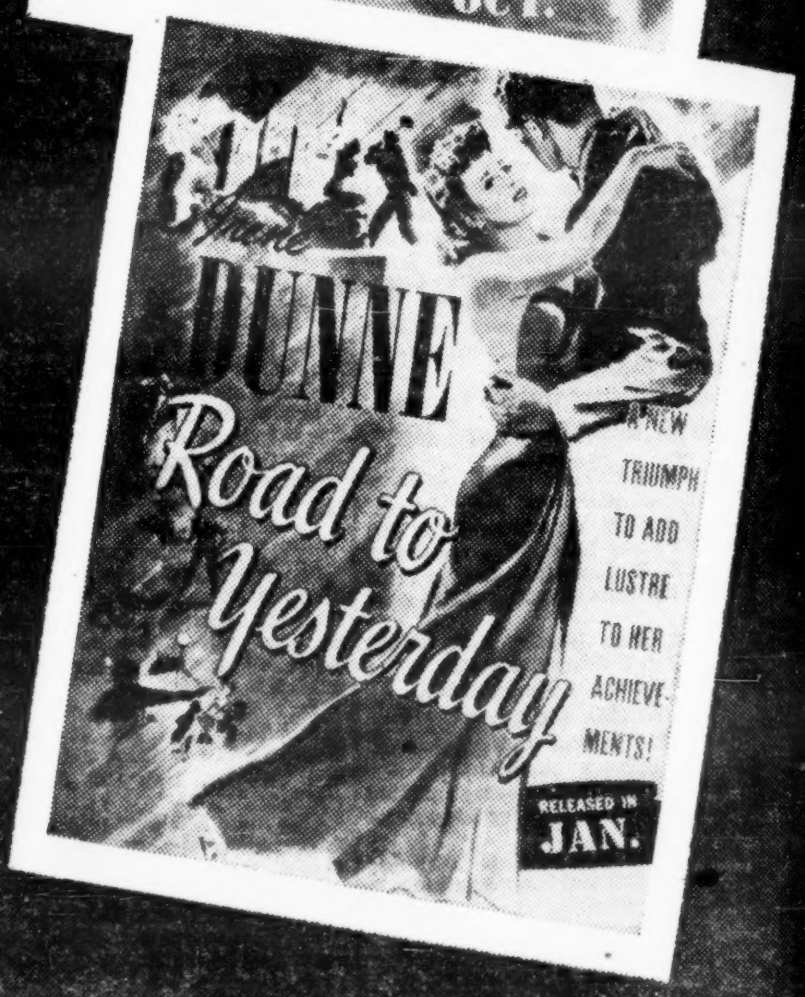
Berle, Pidgeon, Edwards On Cuffo Tours for USO

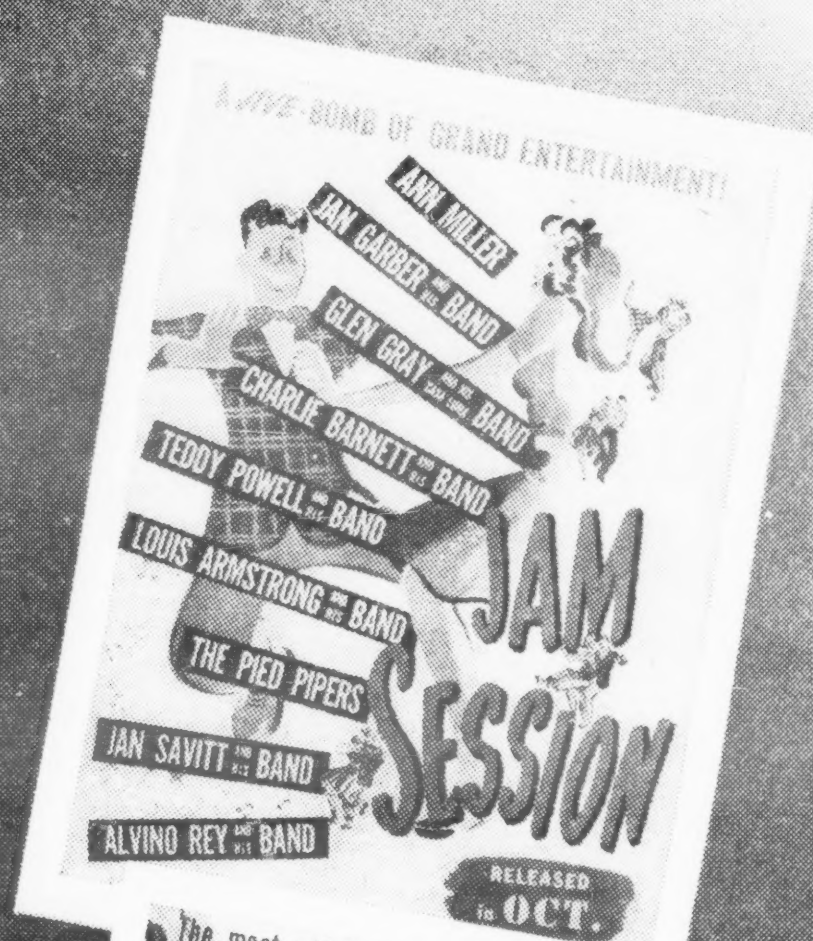
Milton Berle has checked in on the USO-Camp Shows circuit for series of Monday night cuffo performances at military posts in the N. Y. metropolitan area. He bowed in Monday (26) at Camp Shanks, Orangeburg, N. Y., and he'll go out every other Monday with several acts from 'Ziegfeld Follies.'

Walter Pidgeon and Bonnie Edwards join the list of volunteer filmites going out for Camp Shows, opening Aug. 1 at Camp Sibert, Ala. They'll stay out until Aug. 11 playing camps in Ala. and Tenn. Dale Evans also checks off the Hollywood lot for a camp shows' swing, teeing off Aug. 3 at Camp Barkeley, Tex. She's been booked up to Tug. 17.

Columbia is in its Stride... Top Pictures... Top Stars... Month after Month!







BUY WAR STAMPS EVERY DAY!

COLUMBIA PICTURES

SELL WAR STAMPS EVERY DAY!

New Union Starts Drive in N. Y. Area To Organize Theatre Managers

After a series of meetings over the weekend, 100 charter members of the recently organized Motion Picture Theatre Managers and Employees, Local 152, has given D. F. Barreca the green light to go ahead with organization of managers, assistant managers, ushers, matrons, counsellors and doormen employed in motion picture theatres in Greater New York, Nassau, Suffolk and Westchester counties. Union operates with charter granted this month by CIO.

Meetings which began Saturday (24) and terminated Monday night (26) was climaxed by election of officers, viz., D. F. Barreca, president; Sidney Larchen, vice-prez; Leslie C. Binder, sec-treasurer. Barreca, who figured as organizer of the union, will also be its business agent, pro tem. Union has leased offices at 1560 Broadway, N. Y., and will this week organize steering committee to negotiate with major circuits and indie chains. Up to now film house employees have been sans union representation, excepting stagehands, operators, porters and cleaners.

Main object of union is to regulate wage and hour conditions. It was pointed out at the meetings that many managers are now working 70 to 80 hours weekly, and on many indie chains get an off day only once a month or in five or six weeks. According to Barreca, chains have alibied conditions through blaming manpower shortage, but both Barreca and others of the union group claim the marathon stretch of working hours had been a regular procedure even before the war.

Has 2,000 Members

The MPTME has been setting up organization since last December. It's represented in the charter by 15 signees employed as managers by major circuits, equally divided by Loew's, RKO and Warners. Union claims a membership of 2,000, and figures on eventually getting a total of 20,000 employees. Requirement necessary for a union to be designated bargaining agent is a 25% membership. Barreca had been district manager for Loew's in New York for 17 years before taking over his union post.

Wage scale to be invoked by union will be $100 weekly for managers, $50 for assistants and $30 for doormen, also stipulating that promotions from ranks be imperative rather than taking in outsiders, as currently obtains. A closed-shop request is expected. Scale setup obtains for 40-hour week, with time and a half for overtime and eradicating 'executive' dodge on managers, which up to now has abrogated necessity of paying overtime. Union will also petition for an over-all 15% increase in wages for all employees within its ranks under the Little Steel formula.

Another meeting will be held this week, at which committees will be appointed to promulgate the membership drive.

Hathaway Shoots 23,000 Feet From U. S. Carrier

Hollywood, July 27.

With 23,000 feet of actual war film shot in the South Atlantic, Henry Hathaway is back on the 20th-Fox lot after seven weeks and 6,000 miles of touring aboard the U. S. airplane carrier Yorktown.

Footage will be used in 'Torpedo Squadron 8,' which Hathaway will direct, from a screenplay by Norman Reilly Raine, slated for an early September start.

Tuttle's 'Tom Paine'

Hollywood, July 27.

Frank Tuttle has closed for the screen rights to 'Citizen Tom Paine,' by Howard Fast, at price reported around $35,000 plus a percentage. Understood film is to be released through United Artists.

Jed Harris at one time had an option on 'Paine' for a dramatization. Herman Shumlin also had the book under consideration as a Broadway legit presentation.

Par Film Hopper Full

Hollywood, July 27.

Paramount's editing rooms are busier this week than at any previous time this year, with nine pictures, two in Technicolor, going through their shearing.

Tinters are 'Lady In the Dark' and 'Riding High.' Others are 'Hostages,' 'Let's Face It,' 'The Hour Before Dawn,' 'The Uninvited,' 'Henry Aldrich's Little Secret,' 'The Angels Sing' and 'Mardi Gras,' a musical short.

Chaplin Papers Filed In $2,000,000 Action Against Selznick, 20th

After serving papers on various defendants involved, as reported exclusively in 'Variety' last Wednesday (21), Charles Chaplin last Thursday (22) formally filed suit in N. Y. supreme court against David O. Selznick et al. and 20th-Fox seeking recovery of $2,000,000 for himself and other United Artists stockholders.

Suit asks for an accounting by Selznick and other defendants and seeks recovery of $1,000,000 from Selznick and his defendant corporations and a $1,000,000 judgment from 20th-Fox. Chaplin's complaint alleges that Selznick was advanced $300,000 by United Artists for production purposes and that instead of making pictures for UA release he bought and later sold various properties and talent to 20th-Fox. Among literary material involved in sale to 20th was 'Keys to the Kingdom,' 'Claudia' and a screen treatment of 'Jane Eyre.' Talent included Joan Fontaine, Alfred Hitchcock and others.

Warner and Wilk Exams In Ethel Levey's Suit

Jack L. Warner, v.-p. and Jacob Wilk, N. Y. story editor for Warner Bros., will be examined orally on July 30, in connection with the $500,000 damage action brought by Ethel Levey, actress and former wife of the late George M. Cohan against WB. The examination will take place at the office of Harry Weinberger, her attorney.

Miss Levey charges that WB unlawfully portrayed her in its picture, 'Yankee Doodle Dandy,' the portrayal, she alleges constituting an invasion of right of privacy.

McMurphey Counsels Show Business for WPB

Washington, July 27.

Whole field of entertainment and professional sports gets a friend under the new setup being installed in the Office of Civilian Requirements of WPB. New unit begins functioning in about 10 days, with George W. McMurphey, now with the Service Trades Price Control Branch of OPA, taking charge.

McMurphey will become, in effect, 'consumers' counsel' for the amusement industry, a trouble shooter with any of the war agencies.

20th Defers to Oberon

Hollywood, July 27.

Filming of 'The Lodger' at 20th-Fox has been shoved ahead of its original production date to permit Merle Oberon, its star, to leave for England to join her husband, Sir Alexander Korda.

Picture, dealing with the old English tale of Jack the Ripper, will be directed by John Brahm, with Robert Bassler as producer. Filming starts next week.

Kelly Gets 'Lebensraum'

Hollywood, July 27.

Columbia assigned Burt Kelly to produce 'Lebensraum,' the studio's first picture dealing with post-bellum problems.

Story, written by Lester Cole and Albert Neuman, is about an after-the-war tribunal, judging those responsible for the current bloodshed.

SENTENCED ON M-G RAP

Minneapolis, July 27.

Victor Neuman, 22, son of a St. Cloud, Minn., minister, who passed himself off as a Metro art director while stopping at one of the city's leading hotels, pleaded guilty in district court to a charge of forging the film company's name to a check.

He was sentenced to serve up to 20 years in Stillwater prison.

Inside Stuff—Pictures

Deke Houlgate, recently upped from lieutenant to captain, is taking over the diplomatic chore of explaining the functions of the Santa Ana Air Base to the newspapermen and the public at large. Generally given an official brushoff in the past, the scribes have often referred to the Air Force center in flippant terms as 'the country club.' Major General Ralph Cousins assigned Capt. Houlgate, who recently returned from a tour with Gene Autry, to reestablish diplomatic relations with the press of Los Angeles and vicinity.

He is well liked by publishers and writers on the West Coast, having worked for several years as public relations liaison for the Southern California Gas Co., in addition to picking winners and furnishing football statistics for the benefit of sporting editors throughout the country. He has invited the press to visit the Santa Ana Base and learn first-hand what it is all about.

Football candidates, rare in the universities under wartime conditions, are even more so in Hollywood, where directors are sending out unheeded calls for old grads to line up in gridiron pictures. Screen Actors Guild once had a list of former pigskin athletes who could form a varsity and a scrub team on a day's notice, but those days have gone.

At RKO 'The Iron Major' requires several teams, representing several colleges where Major Frank Cavanaugh coached. Hurry-up calls were sent to nearby educational institutes for able-bodied guards and tackles, but the response was not enough. Working now with the academic athletes are heavyweight pugilists and wrestlers, sans Alma Mater.

Diplomacy by Dick Dickson on the 'Buffalo Bill' location near Hardin, Mont., has earned him the title of Chief Wait a While. Two tribal chiefs, Yellowbrow of the Crows and Stands In Timber of the Cheyennes, invited Dickson to honorary chieftainship in their respective tribes, which would have entailed ceremonials of three hours each. With 500 Crows and Cheyennes on the payroll, Dickson figured out how much it would cost Harry Sherman, his associate producer, and 20th-Fox, the releasing company, to put on six hours of non-profit initiation, and told the chiefs he was in favor of it—after the picture was completed and the 500 aboriginal extras had departed from the payroll.

In the case of 'Stage Door Canteen' (UA) and 'This Is the Army' (WB), whose profits go, respectively, to the American Theatre Wing and the Army Emergency Relief Fund, the distributors have decided to give recognition to the exhibitors.

On 'This Is Army' WB will prepare a scroll listing the names of all circuits and exhibs who played the picture, while on 'Canteen' UA is getting out a special four-color scroll to be issued to each theatre booking the picture in appreciation of the job done.

General shakeup in the Army photographic services means a break for large numbers of directors, technicians and cameramen who learned their art in the Hollywood studios. Personnel and equipment formerly assigned to Wright Field, Dayton, under the Army Signal Corps, will be switched to the First Motion Picture Unit of the Army Air Force in Culver City, once the Hal Roach studios, now being enlarged to produce an increasing number of training films. Transfer from Wright Field will return hundreds of Hollywooders to their families and neighbors.

Metro is calling all stars and feature players on its contract roster for a celebration of its 20th birthday, which dates back to 1923, when the old Metro outfit merged with Samuel Goldwyn and Louis B. Mayer and wound up with Mayer running the works. Celebration calls for an ensemble of the 65 stars and featured players on the studio roster, to be newsreeled individually and collectively. Buster Keaton, now working in another capacity, is the only remaining member of the 12-star constellation back in 1923.

Crops, particularly in the harvest season, mean more than motion pictures to the Chamber of Commerce at Santa Rosa, Cal., where Universal recently shot backgrounds for 'Shadow of a Doubt' and 20th-Fox did likewise for 'Happy Land.' Seeking to use the town for another picture, 'The Sullivans,' the 20th-Fox emissaries were told that there was nothing doing unless the studio guaranteed that there would be no interference with the work of the harvesters. The studio guaranteed that all and sundry sightseers would be chased back to the fields.

Huge backlogs of finished product on practically all the major lots is causing a traffic jam in the flackeries. Publicity departments are holding back stills and other art from dailies and mags during production of pictures. Idea is that publicity loses its effectiveness when issued too far ahead of the picture's release. Some of the films have been reposing in the vaults for more than six months and will need a new jolt of publicity when they are turned loose.

Timing, an important function in acting and production, also holds an important spot in the release of pictures, as Paramount learned when it released 'China' ahead of 'Plane From Chungking.' Walter MacEwen, producer of 'Chungking,' was accused of using backgrounds from 'China' for economical reasons. Production chart shows that 'Chungking' was produced first, but 'China' was the first to hit the screen.

Fog makers on film lots are hunting a substitute for gumolibanium, a substance used to simulate misty mornings and low-hanging clouds on the screen. It comes from China, where the citizens are too busy with the extermination of Japs to spend any time on the cultivation of gumolibanium. Substitutes thus far have caused eye irritations among the players and are not suitable for practical use.

Manpower situation and wage troubles are causing plenty of moaning currently on the newsreel front. Supposedly classed as an essential business in the film industry (undoubtedly because of belief that newsreels are essential morale builders for the home front), newsreel editors are learning from actual practice that local draft boards are picking off their technical men at an alarming rate.

Wendell Willkie bans personal exploitation in his contract with 20th-Fox for the filming of his book, 'One World.' Understood the pact for the screen rights nixes the author's glamorization, either in the story or the sales campaign for the picture. Meanwhile Willkie will be in close touch with the studio on technical points of the screenplay.

Irving Berlin's film for Warner Bros. waits on David O. Selznick and Ingrid Bergman's approval of the story treatment which Julius and Phil Epstein did of an idea by Berlin. Latter, however, will not do the film unless he gets this player opposite Humphrey Bogart. Selznick, who owns the femme's contract, must pass on the story.

Rough cut of 'America,' produced in Technicolor by King Vidor at Metro, wound up in 21 reels, with footage to be increased by rewrites and added scenes to cover rough spots and link discrepancies in the story. Indications are that 'America' will be released in 17 reels as a single bill.

Danny Kaye's first film for Goldwyn co-stars him with Dinah Shore. Danny Dare staging the dances, Danny Mandel is film editor, Don Hartman scripted, Dana Andrews is second male lead. Write your own confusions when somebody hollers for somebody.

Lester Cowan, indie film producer, who has just signed Rise Stevens for a stage musical, also yens to go into music publishing. His wife is Ann Ronell, songsmith.

New York Theatres

2nd WEEK
Charles BOYER ● Joan FONTAINE ● Alexis SMITH
In Warner's Hit
"THE CONSTANT NYMPH"
Directed by Edmund Goulding
In Person
CARMEN CAVALLARO and His Orchestra
SPECIAL ATTRACTIONS
Connie HAINES - Perry COMO
STRAND—B'way & 47th St.
Air Conditioned

BEST FOOT FORWARD in Technicolor
M-G-M Musical Starring Lucille BALL, Harry JAMES and his Music Makers
Cool ASTOR B'way & 45th St. Popular Prices Continuous From 10 A.M.

"DIXIE" BING CROSBY DOROTHY LAMOUR
A Paramount Picture
IN PERSON ANDREW SISTERS, Tim Herbert, Mitchell Ayres And His Orchestra
Cool PARAMOUNT Times Square

MICHAEL TODD'S MUSICAL SMASH HITS!
ETHEL MERMAN
SOMETHING FOR THE BOYS
Book by HERBERT & DOROTHY FIELDS
with ALLEN JENKINS
COLE PORTER SONGS
ALVIN, West 52 St. Mats. Wed. & Sat.
"Exciting — A Hit!" —Mantle, News.
STAR AND GARTER with CAST OF 100
MUSIC BOX, W. 45 St Mats. Sat. & Mon.
Both Productions Staged by HASSARD SHORT

RADIO CITY MUSIC HALL
"MR. LUCKY"
Spectacular Stage Productions

On the Screen 6th WEEK
"STAGE DOOR CANTEEN" 48 Stars
Capitol Broadway at 51st Street
IN PERSON "The Hour of Charm" Directed by Phil Spitalny

LOEW'S State TIMES SQ.
On Screen Thurs., July 29
VIRGINIA WEIDLER "The Youngest Profession"
In Person HARRY RICHMAN, MARY RAYE and NALDI

Lena HORNE Bill ROBINSON
Cab CALLOWAY and his band
STORMY WEATHER
A 20th CENTURY FOX PICTURE
PLUS A BIG STAGE SHOW ROXY 7th Ave. & 50th St.

"Entertainment Galore."—Brown, Sun
50c, $1 & $1.50 PLUS TAX
Sat. Nights Only, 50c. to $2.50 Plus Tax
Sonja Henie & Arthur M. Wirtz present
SECOND EDITION
STARS ON ICE
CENTER THEATRE, Rockefeller Center, CO. 5-5474. Evgs. Incl. Sun. 8:40. Mats. Wed. & Sat., 2:40, Sun. at 3. No Monday Perf. Mail Orders Promptly Filled

RKO PALACE B'WAY & 47th St.
Starts Tomorrow
BETTY GRABLE in "CONEY ISLAND"
Geo. MONTGOMERY ● Cesar ROMERO
—and—
"CALABOOSE"

Paramount Presents

"FOR WHOM THE BELL TOLLS"

ONE OF THE THREE GREATEST PICTURES OF ALL TIME

starring

Gary Cooper · Ingrid Bergman

with *AKIM TAMIROFF · ARTURO DE CORDOVA*
JOSEPH CALLEIA and KATINA PAXINOU

Executive Producer B. G. DE SYLVA

Produced and Directed by Sam Wood Screen Play by Dudley Nichols

IN TECHNICOLOR

Every one of the 2,092 seats in the N.Y. Rivoli has been sold at Every performance of the greatest roadshow hit Ever delivered by Paramount

New Labor Vs. Radio Battle Brewing Over NAB's Views on CIO's Discs

Washington, July 27.

That row between NAB and organized labor over the NAB Code of Ethics, which was well-aired, couple of months back, is apparently due for a return engagement. Issue is the transcription series sponsored by the United Automobile Workers, CIO, attacking Congressional action hostile to labor, and indicating that certain Congressmen should be defeated for reelection. Series is being offered to stations at regular commercial rates.

Willard D. Egolf, assistant to the president of NAB, and acting secretary of the Association's Code Compliance Committee, slipped a roundabout Mickey Finn to the Automobile Workers Friday (23) in a special information bulletin on the subject of the transcriptions, sent to all NAB stations.

He quoted from the Code's plank on 'Controversial Public Issues' and then went on:

'Manifestly, any movement to influence public opinion on the subject of the actions of Congress is not 'broadcasts' in connection with a political campaign in behalf of or against the candidacy of a legally qualified candidate for nomination or election to public office, or in behalf of or against a public proposal which is subject to ballot.' Therefore broadcasts of this nature should not be classed as political under the Code, nor should they be presented on paid time.

'Station management should accept the responsibility of considering this matter as a controversial issue and allot time to both sides, or schedule it on a public forum broadcast, if consistent with the public interest.'

CIO has not yet caught its breath and walloped back, but, if the NAB stations follow Egolf's recommendation, they can't make any money by carrying the broadcasts of the Automobile Workers—so the CIO is not going to get very much air time.

And that calls for a little tom-tom beating at union headquarters.

CBS May Have 2 Hours Solid Talk

A new record of its kind will be set on CBS this fall if General Foods goes through with its plan to switch 'The Aldrich Family' from NBC to Columbia's Friday 8-8:30 p.m. slot. CBS, under those circumstances, would be offering four consecutive half hours of dramatic dialog with two of them devoted to the Penrod theme.

The move would find the following program sequence in effect on CBS Friday nights:

8-8:30.....'The Aldrich Family'
8:30-8:55...'The Thin Man'
9-9:30.....'Philip Morris Playhouse'
9:30-10....'That Brewster Boy'

Servicemen's Papers Give P.A.s a Break

Network and station publicity departments and press agents representing individual radio clients have discovered a new and appreciative outlet for their releases, the 250 servicemen printed newspapers. These are exclusive of the scores of mimeographed sheets put out by every camp.

According to the tub-thumpers, this useage partially counterbalances the recent curtailment of radio news carried by the dailies.

Lowe Sidetracked

Travel difficulties caused last minute changes in the Philip Morris Playhouse broadcast Friday (23) on CBS when the Biow Agency discovered that Edmund Lowe, skedded to appear opposite Carole Landis in 'Too Many Husbands,' couldn't get train reservations from the Coast.

Attempts were made to get a substitute Hollywood name. Show finally went on with Jerry Lester.

Ironized Yeast's Campaign

Ironized Yeast will launch a campaign of minute announcements in New England, Aug. 2. The schedule is 20 blurbs a week for eight weeks. Ruthrauff & Ryan is the agency.

Premieres

(July 28 to August 8)

July 31

'Music the Hard Way,' with Ernie Watson; 10:15-10:30 a.m. Saturdays; WEAF-NBC; sustaining.

August 1

NBC Symphony, Dr. Frank Black; 5:00-6:00 p.m. Sundays; WEAF-NBC; General Motors; Kudner agency.

August 2

'Time Views the News,' with Westbrook Van Voorhis; 4:30-4:45 p.m. Monday through Friday; WJZ-Blue; sustaining.

August 2

'American Women' written by Doris and Frank Hursley, produced by Bobby Brown; 5:45-6:00 p.m. Monday through Friday; WBBM-CBS; Wrigley Gum; Meyerhoff agency.

WJZ, According to Own Survey, Is Dominant In Out-of-N. Y. Coverage

WJZ, the Blue Network's New York key outlet, has just completed the analysis of a survey made of the station's out of New York coverage. The figures, according to WJZ, show that this station is the dominant one among the New York group in most of the outside cities. The intensity of penetration, WJZ disclosed, gave it quite a comparative edge in such markets as Philadelphia, Allentown, Reading, Scranton, Wilkes-Barre, Trenton, Bridgeport, New Haven and Wilmington, although the intent of the survey was not to pose WJZ as a competitor to stations in those particular towns.

The 'WJZ Multiple Market Study' measured the dialing habits of listeners to all stations in cities of 75,000 population and over within the half millivolt contour of WJZ. The 68,000 telephone calls were made during the last two weeks of May, Monday through Friday, from 8 a.m. to 10 p.m. The results were broken down by two-hour periods and an index was computed for morning, afternoon and evening for each city.

4A's Radio Committee To Mull NEIC Entry

The radio committee of the American Association of Advertising Agencies will meet the latter part of this week to act on an invitation from the National Entertainment Industry Council to become a participant in the latter's war activities.

A. K. Spencer is chairman of the Four A's committee.

John Runyon Moves Up To Prexy of KRLD, Dallas

Dallas, July 27.

Announcement of the promotion of John W. Runyon, vice-president and managing director of KRLD, to the post of president of the KRLD Radio Corp., and first v.p. of the Dallas Times-Herald, was made here by Tom C. Gooch, president of the newspaper and chairman of the board of directors of the radio station. At the same time, Clyde W. Rembert, station and commercial manager, was promoted to managing director of the station succeeding Runyon.

Promotions followed the death of Albert Swinsky, Jr., v.p. and general manager of the paper and prez of KRLD.

Chartoc Vice Logan

Chicago, July 27.

Resignation of Charles E. 'Chuck' Logan, who tripled at WBBM as head of the Special Events department, producer, and supervisor of the educational department, to join the OWI Radio Outpost Division, upped Shep Chartoc, publicity head, to duties vacated by Logan.

Florence Warner continues as educational driector and Rachel Ann Bottorff has been added as assistant in the special events department. Latter comes from United Press radio department.

Marcin's Script Co. Fined $250 for Contempt of Ct.

Radio Plays, Inc., was held in contempt of court and fined $250 last week by N. Y. supreme court Justice Aron Steuer for failure to produce its books as ordered by the court July 15. The corporation is headed by Max Marcin, 'Crime Doctor' scripter, who is now in California. Max Levy, an officer of the corporation and Marcin's lawyer (also named in the order), has filed an appeal.

The court order is an outgrowth of a marathon litigation going back to World War I, when Marcin coauthored the play, 'Cheating Cheaters,' with the late Byron Ongley, who sued when dissatisfied with the payoff from the play.

CBC Giving All Political Parties An Even Break

Montreal, July 27.

Ontario provincial elections to be held August 4 will mark a new departure by the Canadian Broadcasting Corp. in arranging broadcasting facilities for the three parties involved, a policy hitherto only followed in federal country-wide elections.

To the Liberal, Progressive-Conservative and Cooperative Commonwealth Federation parties, by mutual agreement between the party representatives, CBC will grant one half-hour per week of free time to each party and one half-hour in addition to the Liberals to conclude the campaign and one 15-minute period each to the other two parties, Dr. James S. Thomson, CBC g.m., has announced.

In his statement, Dr. Thomson pointed out that while the granting of this time entailed expense to the CBC in canceling programs and in the purchase of wire lines, nevertheless, as a publicly-owned corporation the CBC regarded it as a fulfillment of its duty to give to all parties a fair opportunity to present their views to the electorate.

Incidentally, this extension of the federal rule was recommended by the House radio committee last year.

NAB District Huddle Hears Ohio Legislator Blast Network Rules

Cincinnati, July 27.

After hearing Clarence J. Brown, Republican and Ohio's seventh district representative in Congress, brand the Supreme Court's recent network decision as 'shocking, and a strong blow against freedom of the press and speech,' close to 50 execs of Ohio and Kentucky stations attending a special National Association of Broadcasters' seventh district meeting Friday (23) in the Netherland Plaza hotel unanimously adopted this resolution:

'That this group petition the Congress of the United States to sympathetically review the present law and revise and enact remedial legislation to the end that radio may continue to serve the American people to its fullest possibilities.'

District director Nathan Lord, manager of WAVE, Louisville, presided at the powwow, arangements for which were made by James D. Shouse, general manager of Crosley's WLW and WSAI. NAB President Neville Miller was in attendance.

Setting the Pattern

Washington, July 27.

Series of district meetings at which radio station executives can develop plans for selling to their congressmen the need for 'an examination' of the Federal Communications Act was urged here last Wednesday (21) at a session of the NAB legislative committee. In other words, meetings should be held around the country early enough so that industry people can contact their legislators before they return to Washington to wrestle with several bills to clip the wings of FCC.

The committee here discussed the White-Wheeler Bill, which is due for an early fall airing before the Senate Inter-State Commerce Committee; and the quite similar measure introduced in the House by Rep. Pehr G. Holmes, Massachusetts Republican. Expected to be introduced in the fall will be a bill growing out of the Cox Committee investigation of FCC, but that is still an unknown quantity.

Could Have Used a Bike

Out of consideration for the gastronomic endurance of the press, WJZ, New York, called off a luncheon that it had scheduled at the Waldorf-Astoria hotel yesterday (Tuesday). The Blue Network's local key station decided to put off the event to a later date when it learned that Mutual was tossing a farewell party for Gracie Fields the same afternoon and at the same hotel, and that CBS had arranged to fete the press at the Ambassador hotel in the evening in connection with the Electrical Industries' sponsorship of 'Report to the Nation.'

NBC will also have an elbow-bending soiree in the course of the week. That's the reception it's tending Sunday (1) on the 67th floor of the RCA building to General Motors executives and friends (which includes the press) following the broadcast of the NBC Symphony, now GM-underwritten.

The purpose of the WJZ luncheon was to announce the findings of a listener popularity survey.

Inside Stuff—Radio

WCAE in Pittsburgh, owned by Hearst, who publishes the Sun-Telegraph in that city, was put in the strange position of publicizing the Washington correspondent for a rival newspaper when Raymond Z. Henle replaced Fulton Lewis, Jr., the news commentator, for two weeks, beginning Monday (19), when Lewis went on vacation. Henle is the capital bureau head for Pittsburgh Post-Gazette and also for the Toledo Blade, another Block paper, and the Lewis program, of course, comes through Smoky City on WCAE via Mutual. It's a funny spot for the Hearst station, but not an untenable one, since friendly relationships have always existed between Sun-Tele and Post-Gazette, as a result of old Hearst-Block tie-up, and the fact that one's an afternoon sheet and the other a morning daily.

An official for one of the networks is conducting quietly an investigation of the practice among its publicity personnel in a western office of accepting gifts such as suits of clothes from stars on the network's commercial programs. The official is interested in finding out whether the generosity is prompted by heartfelt appreciation, or a realization that it is mandatory if the star wants to receive the right kind of 'cooperation.' One comic is reported to have sent his tailor, equipped with swatches and measuring-tape, calling on the division's chief p.a. after noticing that his (the comic's) interviews had recently fallen off and the staff photographer was also giving him pretty much of a brushoff.

All phases of show business were singled out for a salute for their valuable contributions to the war effort in the J. L. Hudson store's series of 'Victory Round Table' broadcasts via WWJ, Detroit, last week.

Sylvia Sidney discussed the work of the American Theatre Wing, Campbell Casad, business agent of 'Jane Eyre,' outlined the work of the USO in the camps, Russell McLauchlin, drama and music critic of the Detroit News, discussed the theatre in London and the part music has played, with James Pooler, Detroit representative of 'Variety,' presenting the wartime contributions of motion pictures.

General Foods has agreed to permit CBS stations in eight markets to do a delay broadcast of the Kate Smith daytime news commentaries. After the account had expanded the series to the full CBS network, it was found that eight affiliates could not make the required period available. General Foods had the choice of letting these outlets transcribe the program for a later broadcast, or of passing up these markets until the program-originating time did become available.

Documented story of Wichita's (Kan.) growth as an aviation production center is contained in an eight-page, newspaper-size, promotional piece distributed to the trade by KFH, of that town. In addition to relating the manifold civic problems that had to be met as Wichita's aircraft industry mushroomed, the piece charts in detail the town's business growth and tells how the station's public service activities were tied in with the community's war development.

The Hollywood guest-star program planned by Lennen & Mitchell to start Aug. 13 would be sponsored by Dell Publishing for its Modern Screen fan mag, and not by Jergens-Woodbury, as recently reported. According to L. & M., the American Federation of Radio Artists decision that its 'Rule 15' would apply to the show, requiring all talent to be paid regular fees, was made after the agency sought a clarification of the point.

Ludens Trying to Beat Opposish to Local Markets

Ludens cough drops is looking around for time availabilities on local stations with the view to getting its fall and winter campaign set before its major competitors, including Smith Bros. and Vicks, bestir themselves in the same direction.

As a rule, such accounts don't start their buying until mid-August because of the rule existing on most big stations against blocking off time prior to 30 days before starting of the spot contract.

Bendix, Chico's Shows

Hollywood, July 27.

Bill Murray of the Morris office is returning to New York Friday with a plattered audition of William Bendix in 'Life of Riley.' Half hour script show packaged by Gummo Marx for BBDO.

Chico Marx in a scripter, 'Chico's Barber Shop,' is to be waxed next week.

Shepherd with WAYS

Charlotte, N. C., July 27.

G. O. Shepherd is the new general manager of radio station WAYS here.

Shepherd resigned as manager of WORD, Spartanburg, S. C., to accept the post here. He served for a number of years as general manager of WWNC, Asheville.

Providence, R. I. — Edward R. Pearson has been named production director of WPRO. He was formerly an announcer on the station.

Radio Taking Over for OWI

Washington, July 27.

The radio industry is stepping in to fill the gap created by the cut in Office of War Information Domestic Radio funds, especially the elimination of the OWI field offices. The best job to date, according to OWI spokesmen, has been done by the Southern California Broadcasters Association.

Organized before the creation of the OWI to channel government information to the stations, it later functioned principally to coordinate air raid signals. The SCBA has once again assumed many of the duties formerly done by the OWI field office in that area.

A meeting was held in Philadelphia last week to discuss a similar program, in which the stations would hire a man to perform unofficially the job of coordination. In Cleveland, Ken Carpenter, volunteer consultant to the OWI, is trying to work out the same kind of set up. OWI officials welcome this type of cooperation and admit that they must lean heavily on the industry for the duration.

Wild Root On WABC

Wild Root Hair Tonic has begun to show a lively interest in spot broadcasting. Its first move in that direction was to buy a package on WABC, N. Y.

B.B.D. & O. is the agency.

BLUE DEFIES NBC ON DISCS

FCC Plans Strategic Delaying Tactics To Defend Chain Broadcasting Rules

Washington, July 27.

The Federal Communications Commission is reported considering delaying tactics to defend its new network rules against Congressional action in the fall. FCC officials are convinced that the rules will be highly beneficial to the industry, but feel that it will take some months of operation to convince the nets and stations.

In the meantime, two or three bills, to amend the FCC act and eliminate the network regulations, will be up for action in Congress during September and October. The FCC believes that if action can be held off long enough, both the stations and the networks will rally to the support of the Commission and the new regulations.

Up to this point, some broadcasting officials state, stations around the country have found very little to complain of; and the FCC has received letters of support from a number of small outlets.

Another factor, oddly enough, that is working in favor of the Commission, is the Cox Committee Investigation. The Committee's tactics have given the FCC friends in the industry it never had before. This was illustrated in yesterday's (Monday) press conference held by Chairman James L. Fly. Fly said that he had received numerous communications from small stations expressing the view 'that the FCC has done more to protect them than anyone else, and that the FCC was the small broadcaster's best guarantee of fair treatment in the industry.'

Fly added that in its effort to get something against the FCC, the Cox Committee has been 'pressing stations hard for statements they do not wish to make.' 'As a result,' said Fly, 'there has been considerable resentment and a 'backfire' against these tactics.' He said he had heard from some of the stations that they had been sharply reprimanded by the Cox Committee when they declined to testify against the FCC.

M-G Nixes Air Show for Judy

General Foods' effort to obtain Judy Garland for a program of her own on NBC Thursday night has come to naught. Metro last week tabooed the idea, and the account is now looking around for another name. The spot was to be 8:30-9 p.m. Young & Rubicam did the dickering.

The film producer seems to be worried that Miss Garland's health won't permit her to take on a weekly radio program in addition to her picture commitments. Metro has stepped up her working schedule so that she can have a sustained layoff.

Offering Mary Martin On Patriotic Air Pitch

Mary Martin, as m.c. of a half-hour program, is being offered to the ad agencies, with Frank Wilson as the writer.

Show would include a guest name and allocate a segment of the time to honoring the hometown of a war hero, with this including the presentation of fellow townsmen who knew the boy when.

Diana Bourbon to OWI

Diana Bourbon, for years with the radio department of the Ward Wheelock agency, has joined the overseas branch of the Office of War Information and is due for an assignment in London.

She has recently been on the Coast producing the Judy Canova show (Colgate) for Sherman & Marquette.

PROGRAMMING HUDDLE

MBS' Administrative Group Winding Up 3-Day N. Y. Confab

The executive administrative program committee of the Mutual Network will conclude its first meeting tomorrow (Wednesday). It's been a three-day conference in New York covering plans for fall network programming.

The meeting brought together Adolph Opfinger, Mutual program manager; Miller McClintock, the web's president; Van Newkirk, the Don Lee network; C. W. Hunter, of WHK, Cleveland; Linus Travers, Yankee Network; Jules Seebach, WOR, N. Y., and Frank Schreiber, WGN, Chicago.

Colgate Looking For P.M. Show

The Ted Bates agency is looking around for still another evening show for Colgate-Palmolive-Peet. The present leaning is for a mystery show, with CBS' 'Suspense' reported to be receiving special attention.

Agency would not disclose whether the newcomer would be an addition to C-P-P's current network string, or serve as a replacement.

TOMMY RIGGS SCRAMS WHEN BURNS RETURNS

The Tommy Riggs show (Lever Bros.) will fold when Bob Burns returns from his current 13-week vacation. Riggs' present Friday 10-10:30 p. m. period on NBC is to go to Bob Burns, and the new Amos 'n' Andy format will take over the Tuesday 8:30-8:55 p.m. span that Burns had occupied on CBS. Both Burns and A & A are Lever Bros. presentations.

Burns and Allen, another Lever turn, will have the half-hour adjoining the blackface team's.

OWI Saving Coin By 2-Sided Disc Pressings

Washington, July 27.

OWI domestic radio bureau has developed a new wrinkle to save money. Announcements, formerly sent out weekly and pressed on one side of a record, will now go out every two weeks, with impressions on both sides of the disc—one side for each week.

Appointment of final two station relations regional chiefs was announced Friday (23) by Donald D. Stauffer, chief of the OWI Domestic Radio Bureau. Marvin McAlister, of Kansas City, will cover Missouri, Nebraska, Kansas and Arkansas. Lavinia Schwartz, deputy chief of the Radio Bureau for the Chicago area, will take on the additional job of station relations for Illinois, Wisconsin, Iowa and Indiana.

Blue Aims for Kellogg's 'Superman' on Mutual

Blue Network is putting on an intensive pitch for the 'Superman' series, currently on Mutual. The program is sponsored by Kellogg. The account already has three daily quarter-hour series on the Blue schedule.

Kellogg will sponsor a 15-minute daily news program for Gro Pup dog food, effective Aug. 9 over the full Blue hookup. Series will be heard Monday through Friday at 11:30 a.m., and will have Gilbert Martyn as commentator. Martyn, however, won't start till Aug. 16, so Don Gardiner will handle the first week's broadcasts. Kenyon & Eckhardt is the agency.

TELLS SPONSORS PLAN NOW SET

The Blue Network yesterday (Tuesday) notified various advertisers and ad agencies that it was prepared to accept recorded versions of nighttime network commercial shows for airing on the Blue's daytime schedule. Shunting aside objections to the project which NBC interposed a couple months ago, the Blue made it clear that all orders for such broadcasts would go through this time, regardless of how its sister network felt about the matter.

The Blue's higher-ups decided to revive the disc proposition after NBC included in its 'Army Hour' Sunday (25) a 25-minute recorded documentary. When the Blue originally sought to introduce the plan of recorded commercial programs, NBC officials argued that business of this sort would tend to break down the prime bulwark of network broadcasting, namely, the simultaneous feeding of live talent over telephone circuits. NBC's opposition was also activated by a hint, which, according to reports, it had received from Procter & Gamble. The latter didn't fancy the idea of having its live soap operas on NBC competing with perhaps the cream of high-powered nighttime names via transcription on the Blue.

Cites NBC's Use

The Blue's management has now taken the position that by allowing a recording to be played across country last Sunday (25), NBC vitiated the cogency of its own argument against the use of delayed discs on a network hookup. Also that the Blue is fully justified in taking up where it left off several months ago. The idea for the broadcasting of wax versions of nighttime programs on daytime network schedules originated from within the Lever Bros. organization. Still another factor which has spurred the Blue to action is the report that the Mutual Network proposes to go after that very class of business, and that Mutual's recent hiring of Allan deCastro away from the Blue's sales staff was primarily for this purpose. DeCastro's chief assignment at the Blue was the development of such business.

Before the Blue can undertake to schedule the recordings of various General Foods and Lever shows that are carried nights on NBC and CBS, it must work out some arrangement with the American Federation of Musicians whereby the musicians employed on these nighttimers will be satisfactorily compensated. The Blue feels that this knot can be untangled.

O'Neill, for WJW's Debut In Cleve., Asks Willkie, Gov. Bricker to Debate

Cleveland, July 27.

Bill O'Neil, head of WJW, Cleveland's newest station, says he has invited Wendell Willkie and Gov. John W. Bricker to 'express their positions on the leading issues confronting the American public' when the station makes its debut on the airwaves and over the Blue network, Sunday, August 29, from Public Hall.

'It is our plan,' he added, 'to be liberal with time on our station for the open discussion of current issues. We intend asking leaders of both parties to give us their thoughts on major home front problems.'

Senator Robert A. Taft and Senator Harold H. Burton, both of Ohio, and Cleveland's Mayor Frank J. Lausche have accepted invitations to take part in the inaugural program.

Sweets Quits NBC

William Sweets has resigned from the NBC production staff.

He will confine himself to the direction of 'Gang Busters' as a freelancer.

Lewis Slated to Take Neville Miller's Place As Prexy of NAB; Chi Huddle Called to Ask Miller's Resignation

Washington, July 27.

Neville Miller, president of the National Association of Broadcasters, is slated to be replaced by William B. Lewis, former deputy chief of the Office of War Information, when the NAB board holds a special meeting in Chicago, Friday (30). If the board endorses a resolution asking for Miller's resignation, full settlement will be made of the remaining term of Miller's contract, which expires in June, 1944. Lewis, who, when joining the Government agency, got a leave of absence from CBS, where he was v.p. in charge of broadcasts, will, according to plans, take office Sept. 1. Miller's salary is $35,000 a year. Reported that Lewis has been offered $50,000.

It will be the second time within a year and a half that an effort was made to relieve Miller of the post. The other attempt proved abortive when the protagonists of the move found themselves without ample support on the board among local broadcasters. This time the move against Miller will be quarterbacked by Don S. Elias, of WWNC, Asheville, N. C. As happened on the previous occasion, Miller is expected to stage a bitter fight against his removal. One of the director-supporters of the ouster was quoted as declaring last week, 'This time we will not miss.' The present is Miller's fifth year with the NAB.

The move in Chicago will serve a triple purpose. It will fulfill CBS' obligation to Lewis of providing him with a job at the termination of his Government service, dispose of the personal feud which has existed for sometime between Miller and NBC's Washington v.p.-contact, Frank M. (Scoop) Russell, and provide something of an olive branch in an industry gesture toward James L. Fly,

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STANTON TO B-S-H

Moves From F. C. & B. to Become Radio Head of Chi Office

Chicago, July 27.

Carl Stanton, formerly v.p. in charge of radio for the Foote, Cone & Belding agency in N. Y., has become radio head of Blackett-Sample-Hummert.

Stanton's major concern will be the Procter & Gamble shows handled by B-S-H's Chi division.

Lockheed Adopts New ½-Hr. Show

Hollywood, July 27.

Lockheed-Vega's 'Ceiling Unlimited' goes to half-hour Aug. 8 over CBS, with Joe Cotten as m.c.; Nan Wynn, singer; Bill Hatch and orchestra of 24 pieces. New format of music and drama will air from KNX at 11 a.m., with Thomas Freebairn Smith producing.

James Hilton will wind up eight weeks, when the new show hits the air.

BERNADINE FLYNN DUE FOR NEWSCAST STINT

Bernardine Flynn, who plays Sade on the 'Vic and Sade' for Procter & Gamble, is set for a news commentator spot five afternoons a week on CBS. However, the account and the Compton agency hasn't yet signed the contracts for the assignment.

The comment series will take over the 1:30-1:45 p.m. niche on CBS, effective Aug. 23. The repeat stanza of 'Vic and Sade,' now heard at that time, will be dropped, but the same product, Crisco, will be plugged in the commercial copy.

No writer has yet been selected to put the news reports into script form for Miss Flynn, but a CBS staff man will probably get the assignment.

Carlson Wins Round In Irna Phillips Suit

Chicago, July 27.

Latest development in the long pending suit of Emmons C. Carlson, NBC district advertising and promotion manager, against Irna Phillips for an accounting of profits of the 'Guiding Light' daytime serial, is the report of John Mulder, Master in Chancery of the Circuit Court of Cook County.

In his report, comprising several pages, Master Mulder concluded that the testimony of the plaintiff be accepted over that of the defendant, and found that the defendant's testimony was contradictory to facts as disclosed by the records. He advised that the case be brought to court on the basis of his findings.

Emmons filed suit against Miss Phillips in August, 1941, claiming that 'Guiding Light' was the result of their combined ideas; that there was a verbal agreement between them for a 50-50 partnership, and that, after the serial was on the air a short time, she failed to make an accounting to him of the profits.

Judith Evelyn Will Sub For Madeleine Carroll

Judith Evelyn, currently featured in 'Angel Street,' at the Golden, N. Y., will substitute for Madeleine Carroll on the latter's novel-reading series afternoons on CBS, for seven weeks, starting Monday (2). She'll read 'The Citadel.'

The actress also guested Sunday (25) on 'That They Might Live,' dramatic series on WEAF-NBC for the Red Cross.

N. Y. Musicians Ask 15% Hike

The New York local (802) of the American Federation of Musicians has asked the New York stations to increase the scales of their house musicians by 15%, effective Aug. 1. The union is basing the demand on a clause in the current contract which permits a reopening of the scale provisions in the event of an appreciable rise in the cost of living. The 15% factor is within the limits of the Little Steel formula.

The current agreement with the N. Y. stations is for three years and doesn't expire until Jan. 31, 1944.

CARROLL NEWTON QUITS B.B.D.&O. FOR THE ARMY

Carroll Newton, associate radio director of the B.B.D. & O. agency in New York, enters the Army this Saturday (31). He has been with the firm 13½ years.

Newton's wife, who was in social service work up to five years ago, may go abroad with the Red Cross.

Joan Lane Steps Up

Joan Lane, acting trade news contact at CBS since the resignation of Ralph Gleason several months ago, has been given the title of trade news editor.

She was assistant to Gleason and took over the duties when he joined the overseas division of the OWI, for which he is now the Lisbon representative.

Paging Store Teeth

Kleenite, a powder for dental crockery, is buying locally produced programs.

Armand S. Weill, of Buffalo, is the agency.

WNEW's Promise Not to Air Post-'42 English Disks Settles AFM Strike

WNEW, N. Y., promised the American Federation of Musicians last week that it would not broadcast any more English recordings made after Aug. 1, 1942, the date Petrillo inaugurated the recording ban. Station's promise lifted the AFM's strike order to Merle Pitt's studio band, and the combo returned to work Friday (23) after a two-day absence.

After the situation was ironed out, there were rumors that WNEW had promised Petrillo it would not air any discs made after Aug. 1, 1942, including ones of U. S. origin, a report the AFM substantiated. WNEW, however, denies it, stating that it had agreed only to stop using the English recordings which started the trouble. Martin Block had obtained the foreign pressings from a friend in London, who purchased them at a retail store and shipped them here.

Block claims that following daily newspaper accounts of the situation he received many inquiries from stations around the country re his method of obtaining the recordings. This AFM prexy James C. Petrillo probably saw as a threat to his side of the disc controversy.

Vitamin Campaign

Groves Vitamins will launch a national spot campaign Sept. 6. The schedule will run for 26 weeks and consist of three five-minute transcriptions a week and five to 10 one-minute transcribed announcements a week.

Donahue & Coe is the agency.

500G Beaumont Account to D&C

Donahue & Coe has acquired the Beaumont Four-Way Cold Tablet account and is scouting around for new availabilities on local stations. The business was formerly held by the H. W. Kastor agency. Beaumont, which is controlled by the same group that owns Groves Laboratories, has been spending around $500,000 a year in spot broadcasting. The starting date on Beaumont placements will be early October.

D. & C. is also the agency on the Groves vitamin brand.

FCC Unit Under Attack By Cox Kudoed by FBI For Aid Vs. Traitors

Washington, July 27.

The Foreign Broadcast Intelligence Service of the Federal Communications Commission, which has been attacked fore and aft by the Cox committee, was credited yesterday (Monday) by the FBI for materially aiding in the indictment of eight traitorous broadcasters from Berlin and Rome.

The Department of Justice statement announcing the indictments went on to say: 'Material assistance in the investigation was furnished by the FBIS of the FCC which recorded and transcribed hundreds of thousands of words of shortwave propaganda broadcast by the defendants.'

James L. Fly also got in a plug for the FBIS at his Monday press conference. 'The unit monitors placed the news of Mussolini's deposition in the hands of various Government agencies ahead of any other Federal press service. These were complete minute-by-minute developments, with analysis of their significance.'

WJEJ to Rambeau

WJEJ, Hagerstown, Md., has named the William G. Rambeau Co. as its national sales rep.

The station is affiliated with Mutual.

Cox Probe Moves to N. Y.; Fly Refutes Attacks on Foreign Intelligence Unit

Washington, July 27.

The Cox Committee attack upon the foreign intelligence and other war activities of the Federal Communications Commission began to peter out here last week, and the committee announced a shift of hearings to New York. Eugene L. Garey, general counsel for the committee, indicated that about 100 witnesses—principally from foreign language stations—would testify about FCC investigations of foreign language news broadcasts.

For the first time since the hearings started, FCC chairman James L. Fly held a special press conference Thursday afternoon (22) devoted specifically to the job of counter-punching against Cox Committee charges.

Fly flatly denied that FCC had ever had 31 employees in North Africa, as has been constantly alleged by Garey. Fly said that, at peak, FCC had 15 persons in North Africa. Of these five were regular employees of the Commission and the remaining 10 were low salaried persons hired on the scene for temporary clerical and other detail work.

Fly referred to a batch of 20 letters which the FCC had sought in vain to have introduced into the records of the Cox Committee hearing on Thursday morning (22). These letters, from high military, naval and civilian Government officials, commended FCC for its war activities and requested more assistance from the Commission. Garey has devoted all hearings up to the present in attacking the Foreign Broadcast Intelligence Service of FCC and its Radio Intelligence Division as useless and a waste of money. While charges against the units have been put in the records of the committee without stint, Congressman Eugene E. Cox, committee chairman, refused admission of the supporting letters.

E. K. Jett, chief engineer of FCC, issued a statement at the press conference, challenging as completely false a Cox Committee allegation that the FCC work is generally publicized, thereby violating the primary tenets of war intelligence.

Both Robert D. Leigh, director of Foreign Broadcast Intelligence Service of FCC, and his assistant, Harold Graves, were present at the conference and denied assertions that they had spent about $200,000 of a Congressional appropriation in ways other than directed by Congress, and without approval of the Federal Budget Bureau.

'That's boloney,' was the emphatic remark of Dr. Leigh, a former college professor.

The Thursday morning session of the committee backfired when FCC Commissioner Tunis A. M. Craven, prize witness to date, balked and refused to go along with Garey on some of the latter's angles.

Garey was out to show that FCC was a 'one man Commission' and that Fly was that one man, running the whole show.

'Throughout the years,' said Craven, 'the Commission has let the chairman do a great many things. This was the custom prior to Mr. Fly's advent. We've let him do certain things and have given him certain responsibilities. He has undertaken many things and sometimes we don't hear about them.'

'It takes character and determination on the part of the other Commissioners to insist on things,' said Garey. 'There is a lack of character and integrity among the other Commissioners.'

'I won't subscribe to that,' Craven cut in abruptly. It had suddenly dawned on him that he was one of the 'other' Commissioners, and he didn't like Garey's inference.

'Suppose I struck out integrity and character?' asked Garey.

'I don't think,' said Hart, 'it's a proper line of questioning to ask Mr. Craven's personal opinion of the fitness of his colleagues.'

'What does the Commission direct?' asked Garey belligerently. Cox told him to stop the line of questioning.

'Many a witness,' said the attorney, 'on this stand, will be put in an embarrassing position if he tells the truth. If you're going to relieve them of embarrassment, you can stop this hearing right here.'

'I have the highest opinion of the other Commissioners,' Craven finished off.

At a later point, when he said he disagreed with some of the reports gotten out by FBIS for other Government agencies, Craven insisted that the record show this was his personal opinion and that others

(Continued on page 33)

He got me Jimmy Cagney, too

Barbara sold lots of War Bonds. She asked no glory or praise for it. All she wanted was Jimmy Cagney's signature in her autograph book. And, *she got it*... because Sidney Andorn, 'round-the-town reporter of WGAR, goes out of his way to serve Cleveland in many different and unusual ways.

On the air every day for eight years, Sid has won a loyal following for his newsy air column. In addition, he probably has emceed more civic shows and broadcasts than any other individual in radio.

It was Sid who created our Annual Easter Egg Hunt in local parks, an affair which has been fun for thousands of Cleveland youngsters. Another popular feature is his yearly Fathers' Day broadcast which introduces Cleveland's newest pater minutes after the stork arrives. He originated the *Cleveland At War* program that, weekly, has documented this city's part in the war effort... organized and programmed the *Singing Airmen* from near-by air force colleges... inaugurated singfests at local induction centers.

As director of special events for Cleveland's Friendly Station, Sid has interviewed hundreds of celebrities, been responsible for many "firsts"... also serves on Mayor Lausche's public events committee.

Sid is another of the friendly, helpful people *with ideas* who work with you when you make use of the facilities of WGAR.

WGAR
THE FRIENDLY STATION
Cleveland

RADIO IN SERVICE OF HOME AND NATION

BASIC STATION... COLUMBIA BROADCASTING SYSTEM

G. A. Richards, President... John F. Patt, Vice President and General Manager
Edward Petry & Company, Inc., National Representative

Mgt.: LOU CLAYTON

New CAMEL PROGRAM, Thurs., 10 p.m., EWT

M-G-M Pictures

NEWSREEL THEATRE CONTINUOUS

An *Idea* became a SHOWMANSHIP PROGRAM

Radio listeners can tune in at any time to RADIO NEWSREEL THEATRE and hear a complete news broadcast.

For 2 full hours, from 6:00-7:00 A.M., and from 11:00 P.M.-12:00 MID.*, a twelve-minute summary of the latest news is continuously repeated.

It is never too late to listen to RADIO NEWSREEL THEATRE... or to sponsor this "idea" program of proven success.

Dial 1050

*SPONSORED — IN ITS 2nd YEAR FOR OLD GOLD.

WHN NEW YORK

An Assist to a Chisel

The manager of a New England station last week found himself the innocent accessory to a bookie-fleecing racket. He got a phone call from a stranger who described himself as the friend of a prominent broadcaster (who lived a couple hundred miles away). The stranger explained that he was spending his vacation nearby and that he had just received a tip on a horse that he would like to exploit. Would the station manager be so kind, asked the stranger, to introduce him to a local bookie so that he could place a bet. The station manager gladly performed the favor.

Several days later the station manager heard from the bookie. The stranger, the bookie reported, had skipped, without paying off the $300 he owed. The station manager put in a hurried long distance call for the 'prominent broadcaster.' The latter disavowed ever having met or heard of the fellow whom the station manager had introduced to the bookie.

P. S.: The bookie philosophically wrote off the swindle to profit and loss.

Utility Sponsors of 'Report to Nation' Ask Editorial Power, but CBS Nixes

Even before last night's premiere of 'Report to the Nation' as a sponsored show, the electric utilities made a tentative approach through the N. W. Ayer agency to exercise editorial influence on the show. The move was emphatically nixed by Paul White, CBS director of news and special events and the program's supervisor.

It had been stipulated by the network at the time the show was sold that the sponsor would have absolutely no say as to editorial content.

Lining Up Spot Time For Pertussin, Musterole

Erwin-Wasey agency has begun to line up spot time for its Pertussin and Musterole accounts. Schedule for Pertussin will include the five-minute transcription, 'Singing Neighbors,' and minute announcements. Musterole will use chainbreaks and recorded minute announcements.

Proposed starting date for Musterole is Sept. 20, and Pertussin, Oct. 1.

Cox Probe

Continued from page 32

thought the work was very important.

Craven admitted several times during the questioning that he had little information about the foreign intelligence work of FCC. As a matter of fact, he is the Commission's specialist on technical radio matters and devotes most of his time to that type of work.

Garey ran into another buzz saw when he charged that FCC had 'stripped' its records to withhold certain documents from the Cox Committee. Charles R. Denny, Jr., general counsel for FCC, was on his feet almost instantly to deny the allegation and ask for specific proof. This Garey did not give.

Wednesday's session was featured by a statement from Congressman Cox that he would investigate charges he said he was getting almost daily by letter that FCC was using its licensing power to destroy free radio and free speech. He said he had been told that large and small broadcasters alike live in mortal fear of the Commission.

Dr. Leigh released to the press on Wednesday correspondence showing that FCC had moved men into North Africa at the request of General Dwight Eisenhower, and also commendation from the Army for work done in North Africa.

Lewis Slated

Continued from page 31

chairman of the Federal Communications Commission. Fly's resentment toward Miller dates from the St. Louis convention (1941), when the NAB prez abruptly adjourned a meeting before the FCC chairman could get up to answer a personal attack by Mark Ethridge, of WHAS, Louisville. Impression gathered at the time by many broadcasters was that Miller had merely acted on the cues of the NAB's masterminds, while others held that it had been merely a case of bad manners and ill-advised tactics on Miller's part.

Seven Ask for Meeting

The Chicago meeting presents an unusual angle. As a rule NAB board meetings are summoned by the president. There is, however, a provision in the constitution which states that a meeting must be called by the NAB secretary-treasurer upon the written request of seven members of the board. The latter procedure, though rare, was followed in this instance. The seven who called for the meeting were Elias; Richard G. Shafto, WIS, Columbia, S. C.; James W. Woodruff, Jr., WRBL, Columbus, Ga.; John E. Fetzer, WKZO, Kalamazoo, Mich.; James D. Shouse, WLW, Cincinnati; Edgar L. Hayek, KATE, Albert Lea, Minn.

In connection with the Miller-Russell feud, it will be recalled that at the July 9 session of the Cox Committee investigation of the FCC Eugene L. Garey, committee counsel, charged that Fly had sought through Russell to have Miller ousted from his post. Fly denied the charges while under examination by Garey. While Russell is steering clear of the present NAB board maneuvre, it is known that the airing of the personal feud before the Cox probe served to widen the gulf between Miller and Russell, with the latter along with several NAB board members still curious as to the source of the committee counsel's information.

CBS Switches Policy on Newscasts; Medicinals Now Okay as Sponsors

CBS has done an about-face on its policy against selling newscasts or news commentary programs to medicinal manufacturers as far as the network's managed and owned stations are concerned. Such types of programs are now available to that class of clientele on CBS' m & o group.

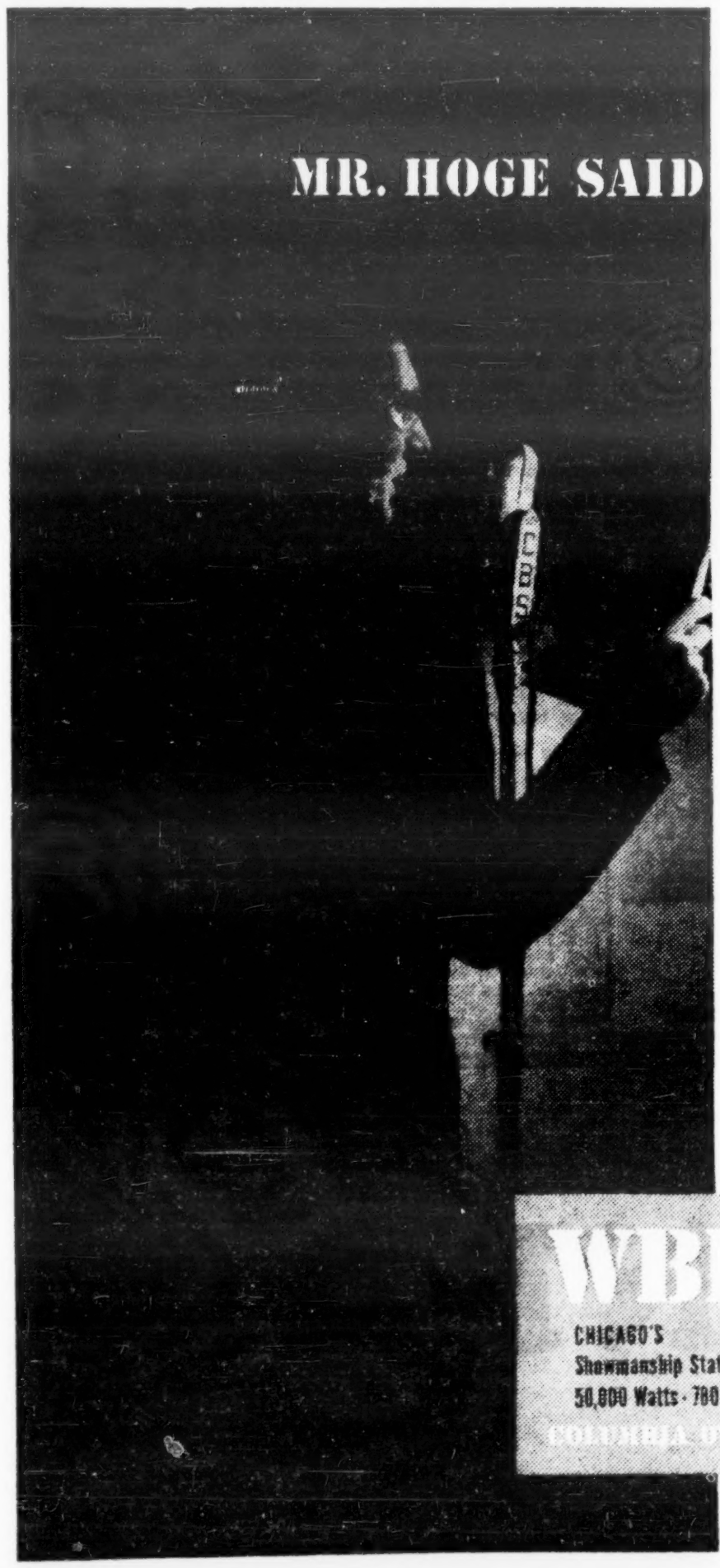
Columbia said last week that it had no explanation to offer for the sudden reversal of policy. In any event, it was accepting from Vick orders for the sponsorship of news periods on local stations. It was not made clear whether the same policy would apply to network news programs.

CBS' original position on the subject had been predicated on the question of whether listeners should have foisted upon them a recital of organic ills while subject to emotional reactions to news from the fighting fronts, in which perhaps persons close to them may have been involved.

Bell's Guestars Set for 9 Mos.

Guest soloists for the Bell Telephone program Monday night on NBC are set through next April 17, with the exception of four open weeks. Lily Pons guests Monday night (2) and the list for the ensuing eight weeks, through Sept. 27, includes the following artists in order: Josef Hofmann, Gladys Swarthout, Grace Moore, Jascha Heifetz (from Hollywood), Nelson Eddy (from Hollywood), Alec Templeton, Miss Pons and Helen Traubel.

Thereafter, the schedule includes appearances by Jose Iturbi (two dates), Marian Anderson (three dates), James Melton (three dates), Miss Moore (two dates), Heifetz (three dates), Eddy (three dates), Miss Traubel (four dates), Miss Pons (three dates) and Robert Casadesus (one date). Wally Magill directs the show, with Max Wylie supervising for the Ayer agency. Most of the scripts are now written by Norman Rosten, with Ben Hyams, Ernest Le Prade and Bill Murphy contributing some.



MR. HOGE SAID TALK IS TWICE AS CHEAP...

Our "Showmanship Department" said, "we could build a terrific show with him if... if you dared."

We dared.

For an hour and a half every day, Paul Gibson went on WBBM—to *talk*. (It took foresight to venture 90 minutes of talk.) About anything interesting. Or stimulating. Or informative. Just good conversation!

The letters started pouring in. *"My wife and I argued your fascinating views on teen-age troubles"... "Your intriguing biography of Eisenhower"... "I would like my class at Indiana State Teachers' College to read your talks on getting along with people"... "Did Du Barry really?"... "A copy for our Rotary Club"... "You take the place of night school"...*

Pretty nearly everybody writes him sooner or later. Company presidents, taxi-drivers, housewives. A Missionary-to-Moscow wrote, *"your sparkling intelligence commands my admiration and respect."*

Advertisers write him, too. They write letters like this one from the Huber Hoge agency who sold books through Gibson's show:

"Your Paul Gibson's Housewives Protective League paid out at just twice as low as the nearest competing station. This despite the fact that we used nearly every station over 1000 watts in the country."

Participating sponsorships on "Housewives' Protective League" are now available. But aside from your selfish interest in the program, the story is one more example of why WBBM has been the most bought-out radio station in Chicago for 18 straight years.

WBBM
CHICAGO'S
Showmanship Station
50,000 Watts · 780 kc.
COLUMBIA OWNED

Represented by Radio Sales, the SPOT Broadcasting Division of CBS

The TEXAS RANGERS now

Selling BEER ON WADC AKRON

...also selling many other products on many other stations.

George E. Halley
TEXAS RANGERS LIBRARY
HOTEL PICKWICK • KANSAS CITY, MO.

'WINGS OF MUSIC'
Army Air Force Command Orch. Under Master Sgt. Tommy Jones
30 Mins.; Fri., 8:30 p. m.
WEAF-NBC, New York

This show, from Gardner Field, Cal., revealed a surprisingly fine Army post orchestra, by far the best service combo to be heard to date. Directed by Sgt. Tommy Jones, the outfit, composed of the usual instrumentation bolstered by an excellent string section, including a harp, played pops and standards in a brilliant, relaxed manner. That it is staffed by first-rate musicians was obvious.

There weren't many credits distributed on the show, but one should be the name of the arranger. Writer of the band's material is particularly adept at arranging for strings. In too many of the current civilian and service bands such sections are handled as if they didn't exist. Not so with Jones' combo, however.

There were several singers with the band, none of whom was particularly outstanding.

There was one sour note in this show—the script. Written as a training-biography of 'Cadet Joe,' a bombardier, it purported to follow his path through school. It was frequently confusing, serving only to interfere with the polished impression being made by the musical portion. *Wood.*

D'ARTEGA
AND HIS
ALL GIRL ORCHESTRA
Now On
USO Camp Shows
Personal Management
ERNEST LIEBMAN
1440 Broadway, New York

HANSON W. BALDWIN
Talk
15 Mins.; Sun., 3:15 p.m.
Sustaining
WJZ-New York

One of the foremost professional military analysts, Hanson W. Baldwin has heretofore been kept out of the remunerative field of radio by the tabu on such activity by his paper, the N. Y. Times. Only John Kieran, former sports columnist for the sheet (now with the N. Y. Sun) was able to get on the air. He broadcasts not as a sports commentator, but as an all-around expert on 'Information Please.' And even Kieran was never billed on the program as being on the Times, but simply as a sports columnist, without the name of the paper being mentioned, though now his connection with the Sun is cited. In the case of Baldwin, he's not only gained the right to broadcast, but is identified as with the Times. In this case, the times do indeed change.

As would naturally be expected with as conservative a writer as Baldwin, he offers no startling facts or opinions in his radio spiel. For his initial installment Sunday afternoon (25) he first gave a general survey of the war news around the world, then dealt more specifically with the situations in the Pacific, in Sicily and in Russia. In general, he sounded moderately confident, but, considering the favorable tone of recent events, not bullish. His observations seemed reasonable and, in several instances, fairly illuminating, with one or two keen interpretations.

If he was nervous he didn't reveal it by voice or manner, although he faltered slightly once or twice. His manner of speaking is direct and clearly expressed and his voice is satisfactory. And since commentator popularity appears to depend more on voice and air personality, and to some extent on how optimistic he is able to make his listeners feel, rather than on the actual logic or any startling scoops he may offer, Baldwin appears on the basis of a single hearing to have a fair chance to build into a name on the air. *Hobe.*

Follow-up Comment

'The Army Hour' was permitted by special dispensation of NBC to incorporate a 25-minute recording in its installment of last Sunday (25), with the result that listeners were treated to one of the finest documentaries that has come to American radio since our entry into the war. It was the story of the staging and embarkation of the 45th Division for Sicily. The work was charged with a keen appreciation of human interest values. The listener was permitted to travel along with the division as it readied itself for the boarding of the ship, being orally present as the troops went through their medical and physical checkups and inspection of equipment, and as the task force moved from camp by train to the pier and up the gangplank of the transport. As explained by the episode's narrator, the recording had been locked in the vaults of the War Department immediately after it had been completed. The 45th Division, it was also recalled, was later singled out for a citation by Secretary of War Henry Stimson for its exploits in the Sicilian invasion.

John T. Frederick's personal opinion spot on his own 'Of Men and Books' program was the best portion of the show Saturday afternoon (24) on CBS. Iola Fuller, author of 'The Shining Trail,' guested on the stanza to tell about her novel and offer opinions about historical fiction generally. But that passage suffered because she was remoting from Detroit, so she gave a straight-away spiel instead of tossing confab back and forth with Frederick, who was in Chicago, where the series originates. Frederick's solo bit of reviewing-editorializing about books and writing neatly blended information and judgement, particularly since he didn't hesitate to criticize. However, he'd be even more listenable if he spoke more forthrightly and less professorially.

Kelvin Keech had a rough time Saturday afternoon (24) reading a 15-minute news report on WJZ-Blue. Apparently the network's newly-established news room still needs time to achieve smooth operation, for Keech's script (doubtless written by someone else) seemed raggedly put together. The effect was disjointed and incoherent.

'Labor for Victory' dealt with racial discrimination, particularly that against Negroes, in the CIO edition presented Sunday afternoon (25) on WEAF-NBC. The participants in a four-way discussion were James B. Carey, CIO national secretary-treasurer and chairman of the union's Committee to Abolish Racial Discrimination; John Brophy, CIO representative on the President's Fair Employment Practices Committee; Willard Townsend, president of the CIO United Transport Employees, and George Weaver, director of the CIO Committee to Abolish Racial Discrimination, the latter two men being Negroes. Len De Caux, editor of the CIO News, presided. The talk was all obviously from script, but was certainly not weakened by that fact. In general, it offered little new or startling, but at least served as one more item in the swelling discussion and agitation against the centuries of accumulated evil of racial intolerance. As such, it had value.

'War Workers Salute,' a one-shot, 30-minute show sponsored by RCA via the Blue last Friday (23) at 8:30 p.m., was an ambitious offering highlighted by Ben Grauer's brisk, dramatic account of a tanker launching in Mobile. It was a global program, featuring pickups from London, Chungking and Moscow. Workers in these cities were interviewed by Blue correspondents. Their pep talks to U. S. factory hands were simple, direct appeals, but the effectiveness was somewhat marred by faulty reception. This was especially true of the Moscow and Chungking airings. Edwin C. Hill, who emceed all but the final chapter, didn't spare the adjectives in describing the international aspects of the program.

Irving Berlin got in some hefty plugs via 'We the People' Sunday (25) for 'This Is the Army' filmization, which preems tonight (Wednesday) at the Hollywood, N. Y. The songwriter-producer told how he came to whip up the stage version of the 'Army' and then switched to a description of the woes of the soldier-actors. He also tossed in some bouquets for Warners and stated that the company expects to earn $10,000,000 from the film for the Army Emergency Relief Fund. Berlin wound up his stint by warbling 'Oh, How I Hate to Get Up in the Morning' in his usual 'robust' voice.

'Eyes of the Air Force,' the First Fighter Command series on CBS, offered a choking emotional bit Thursday night (22) in a guest appearance by Mrs. Jonathon Wainwright, wife of the General taken prisoner by the Japs in the capture of Corregidor. Remoting from Syracuse, N. Y., where she lives, Mrs. Wainwright was a moment or so gaining her voice after being introduced, and even then spoke with obvious difficulty. As she proceeded she gained control of herself and, though plainly on the verge of tears, was able to finish strongly, addressing herself directly to her husband, to whom she had been told the program was being shortwaved (though there was apparently no assurance that he would have been permitted to listen). Mrs. Wainwright told a little news of herself and the family, mentioned her plane-spotting activity and spoke of their son, Capt. Jonathon Wainwright, Jr., of the Army Air Forces. At the close, the show repeated MacArthur's promise that the U. S. will return to Bataan and quoted a Roosevelt statement on the same general subject. The dramatic portion was fairly interesting, but wasn't too pertinent to the plane-spotting theme of the series.

Ralph Foote, advertising manager of the National Biscuit Co., and David Brown, his aide, are currently on a visiting tour of radio stations. It's a periodic gander.

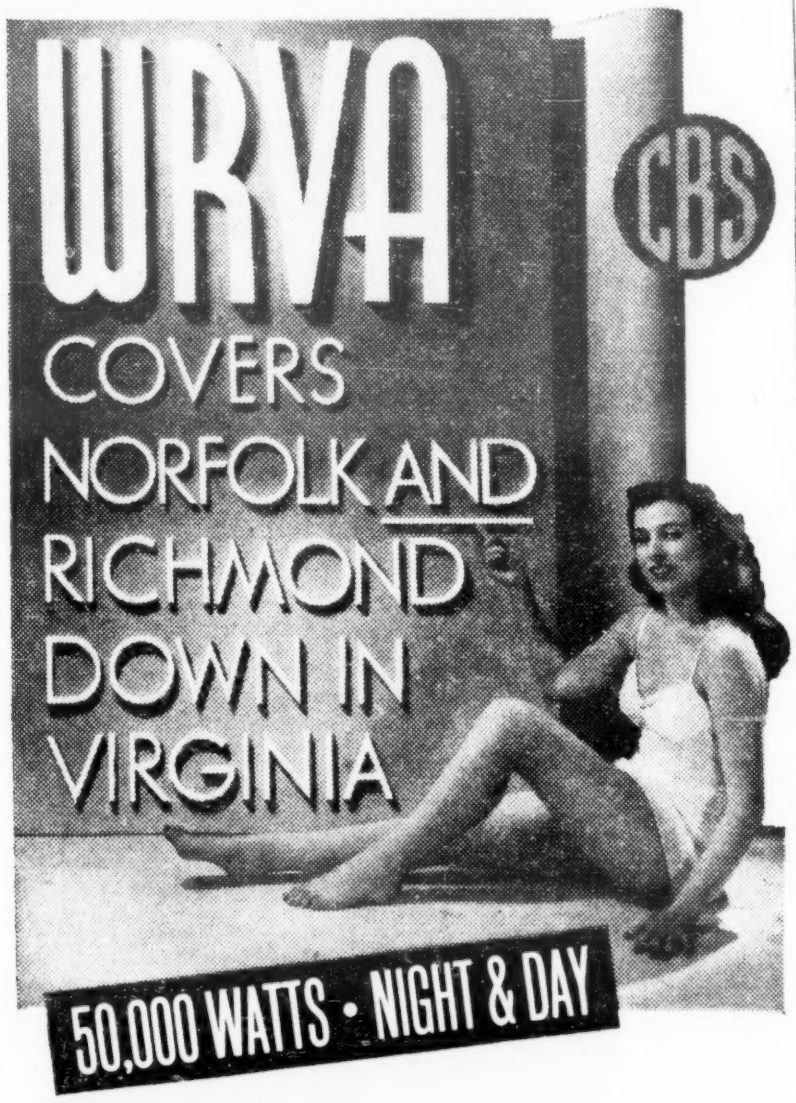
BILL HENRY
Commentary
15 Mins.; Fri.; 10:45 p.m.
Sustaining
WABC-CBS, New York

Bill Henry, chief CBS Washington correspondent, takes over the spot hitherto filled by Elmer Davis and does a comprehensive, colorful job of appraising the week's Washington and foreign news. The commentator, who doubles as sports columnist for the Los Angeles Times, injects something of a sportswriter's punch into his review of national and international affairs. Foreign news is not beyond his reach, having served as CBS correspondent in Europe, 1939-40. In addition, he has a free and easy, but forthright delivery, reflecting the experience gained on a sport's program he conducted back in 1935 and as a sub for Hedda Hopper on her Sunkist show in 1941.

Henry approaches national and international affairs minus the world shattering predictions and air of omnipotence assumed by many of his colleagues.

"AMERICA'S NO. 1 SINGING DUO"
Dir.: William Morris Agency

Comedy Script Writer
Young woman writes outstanding comedy material; radio, stage. Recommended by foremost comics. Available for additional assignments. Box 333, Variety, N. Y.



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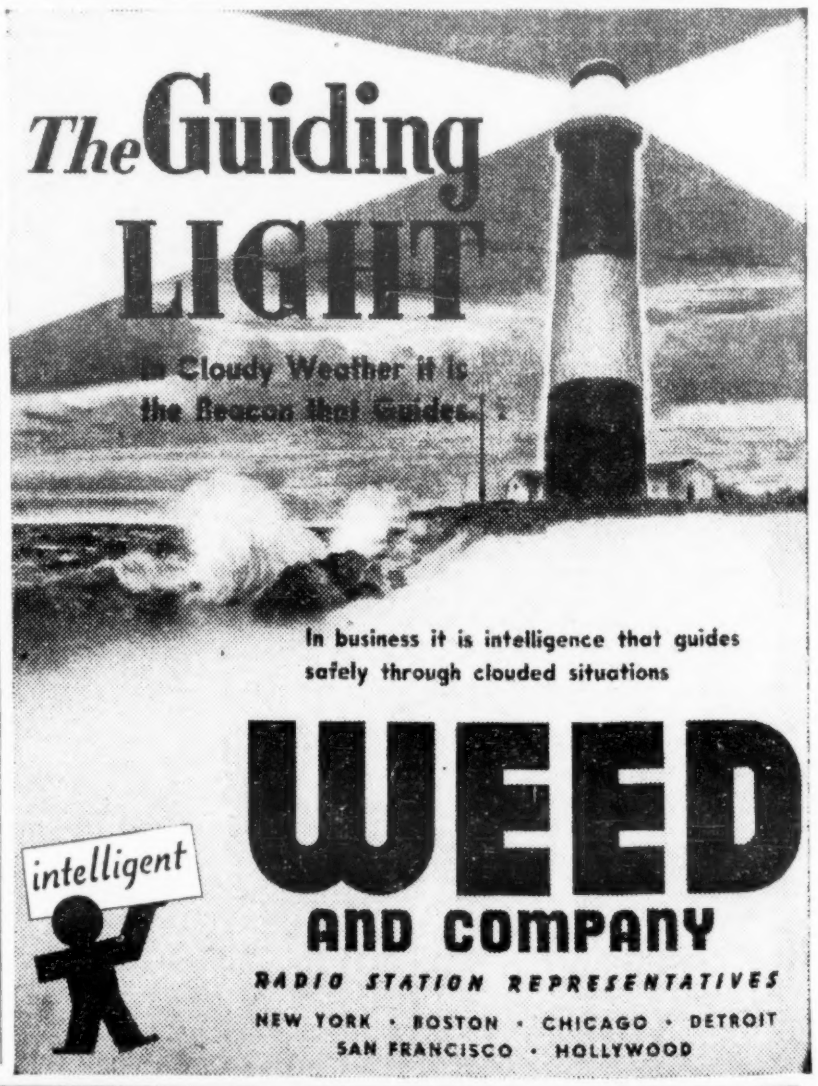

"I WANT A BABY"

'OPEN LETTER TO THE AMERICAN PEOPLE'
Cast: Wendell L. Willkie, Jackson Beck, Juano Hernandez, Richard Huey, Eric Burroughs, Elsie Mae Gordon, Hilda Vaughn, Larry Haines, Art Carney, Bob Dryden, Louis Van Rooten, Lou Clark, Cameron Andrews, Walter Vaughn, Van Cleave
Writer-Director: William N. Robson
30 Mins.; Sat., 7 p.m. (One Time)
Sustaining
WABC-CBS, New York

The possibilities of radio as an art and a social-political force were eloquently demonstrated by Columbia's 'Open Letter to the American People' dramatic-documentary broadcast Saturday night (24) as a special single-time substitute for 'The Man Behind the Gun.' Offering a stinging comment on the recent race riots in Detroit and, thence, on the entire subject of race or religious prejudice, it provided enthralling entertainment, persuasive editorializing and emotion.

The major portion, the dramatization, was virtually a model for all such programs, while Wendell L. Willkie's talk at the close was an inspiring expression of American ideals. The broadcast was more than a credit to the members of the Screen Publicists Guild, who conceived it; William S. Paley, CBS president, who enthusiastically embraced the idea and arranged the time and facilities, and William N. Robson, of the network's production staff, who wrote, produced and directed it. It was also worthy of its profound humanitarian subject matter. It was an effective, thrilling use of a great medium.

Besides the aggressive courage displayed by CBS in risking FCC censure for taking an editorial stand, or the unpredictable wrath of bigoted groups and interests, two personal contributions to the occasion shone out. One was the clear fact-presentation and conclusiveness of Robson's script, and the dramatic impact of his direction. The other was Willkie's liberal-minded, cogently-expressed and forthrightly-spoken plea for justice and equality for the Negro. Each in its way was brilliantly articulate. Together, they were impressive and memorable.

Following the form indicated in the title, 'Open Letter' opened with the salution, 'To decent, law-abiding Americans of every race and creed,' and its 'signature' was 'yours sincerely, CBS.' It offered the Willkie talk as a 'postscript.' There was nothing exaggerated in the introductory statement that 'what you are about to hear may anger and disgust you, may seem incredible.' The dramatization quickly fulfilled that. First, it etched the scene of that fatal Sunday in Detroit, established an atmosphere of sultry, sinisterly-quiet suspense and then highlighted the events that shocked the nation.

Wisely, there was no attempt to paint a complete picture of the action and its underlying causes. Instead, major happenings and significant details were blended into a revealing pattern. The suspicious facts about the preponderance of Negroes among those arrested, injured and killed, were noted. Admirable and shameful incidents were reported. The script even touched illuminatingly on some of the basic ills leading to the tragedy. It offered the unproved assertion that Nazi or Klan plotting precipitated the violence; cited the cost in man-hours of war work lost, and mentioned the resultant Axis propaganda. It concluded with the contrasting example of Houston, Texas, whose mayor forestalled similar race outbreaks. This part of the show was expertly presented, with Van Cleave's musical background a vivid addition.

Willkie's declaration of the necessity for solving the Negro problem, and of what the solution must include, was possibly the most lucid, direct and persuasive on the subject ever expressed on the air by a leading national figure. Although there was nothing that any progressive-thinking person would disapprove in his call for real equality for the Negro in American law, politics, social services, education and in everyday life, it was a pungent and intrepid statement for a leading candidate for the Presidency to make in a pre-election year. In making it, Willkie emerged with even greater stature than before.

Altogether, 'Open Letter to the American People' wes an honor not only to those associated with it, but in a larger sense to radio itself.
Hobe.

'FOREIGN ASSIGNMENT'
Cast: Bartlett Robinson, Maurice Wells, Vicki Vola, Elizabeth Heller, Bill Thornton, Joseph Julian, Henry Sylvern
Writer: Frank Phares
Director: Tom Lyme
30 Mins.; Sat., 8:30 p.m.
Sustaining
WOR-Mutual, New York

The adventures and romances of those gallivanting fellows, the foreign correspondents, are given a fictional hoopla in 'Foreign Assignment,' a new Saturday night series packaged by Henry Souvaine and being given a sustainer showcasing on Mutual. The initial episode offered a synthetic yarn of almost comic-strip tone about how an American scribe and his British confrere, marooned in Naples after a bomber crash, captivated a couple of femmes and hoodwinked the Italians and Germans to fly back to a U. S. plane base in North Africa with valuable military information. As entertainment it was both passable and commonplace. As anything more than entertainment it was negligible.

The show opened with pseudo-authentic patter and sound-effects to give the idea of actual correspondent experiences and closed with the needless disclaimer that the yarn was 'wholly fictional,' though based on events and background 'on the front pages of your newspapers.' In between was a hokey bit of scripting, given some plausibility by competent direction and performance.

Bartlett Robinson and Maurice Wells played the Robin Hood reporters; Vicki Vola was an American femme laboriously written into the plot; Joseph Julian narrated and doubled in a bit part, and Henry Sylvern supplied the melodramatic theme music on the organ. *Hobe.*

'ARMY AIR FORCES'
Cast: Lt. William Holden, Capt. Charlie Folletta, Capt. Wiley Parsons, Lt. Don Briggs, Sgt. Harry Bluestone orch.
Writers: Lt. Don Briggs, Lt. Harold Isaacs
Director: Lt. Robert Jennings
30 Mins.; Mon., 7:30 p.m.
Sustaining
WOR-Mutual, New York

From the Flying Training Base of the Army Air Forces at Majors Field, Greenville, Texas, comes this Monday night show on Mutual and taken off the network line for airing the following Sunday noon on WOR, New York. It's pretty much what has come to be standard form for service programs, with the single variation of attempting to tie in the manufacture of war planes with their actual use in combat. For that angle, there's a weekly remote from a plane factory. In the case of the edition heard Sunday (25), originally broadcast on the network the previous Monday night (19), it was passable entertainment.

Sandwiched in between numbers by the Major Field band, conducted by Sgt. Harry Bluestone, Capt. Charlie Folletta told about his pilot training and his experiences in the South Pacific, and Capt. Wiley Parsons described some training maneuvers from the Major Field control tower, after which the show switched to Buffalo, where Lt. Don Briggs interviewed workers in the Bell Airacobra plant. Couple of the interviewees provided vivid spots. The show closed with the Army Air Force pledge. Former film actor Lt. William Holden narrated. *Hobe.*

JERRY LESTER
With Miriam Hopkins, Diane Courtney, Ray Sinatra, Fred Uttal
Director: Larry Berns
Sustaining
Sunday, 7 p.m., 30 Mins.
WABC-CBS, New York

Jerry Lester has been around radio for three years, but it took a five-minute episode last Sunday evening (25) to reveal the actual dimensions of this comic as far as the medium is concerned. It showed that given the right script, the right characterization and the right support, Lester can be one of the funniest men in radio. Lester was a brightly panoplied performer in that five-minute episode. What transpired during the preceding 25 minutes was of a different complexion. Lester fumbled and sparred around with a dubious assortment of run-of-the-mill jokes and puns. The flurry of laughs that he evoked during the final five minutes not only made it easy to grant him absolution, but it clearly pointed to the type of comedy and comedy character for which Lester is best fitted.

The theme of the comedy bit in which Lester clicked so brightly was not new to radio listeners. It was a switch on the courting routine, with Rosie the Riveter as the aggressor in the parlor scene. Groucho Marx did it several weeks ago on his Pabst program, but as punched out by Lester, with the sock support of Miriam Hopkins, it was much funnier. Lester might find as his successful metier the timid and quixotic character constantly beset by situations which challenge and exploit his goodnatured bewilderment and frustration.

Fred Uttal proved a capable straight in the earlier joke sessions. There was one guest whose presence meant much less to the listeners than it did to the studio audience. She was a Powers model, billed as Florence Pritchett and addressed during the program as 'Ann.' To the folks in the studio she may have been an eyeful. On the receiving end of the program her verbal passage with Lester counted up to no more than a stage wait.

Diane Courtney contributed a torch with her usual feel for the emotional nuances of the lyric, and Ray Sinatra was a welcome asset to the program so long as he confined his efforts to waving the orchestra through a fetching arrangement of a dance number. When the assignment calls for bouncing wisecracks off Lester, the burden is too great for the bandleading Sinatra. *Odec.*

'UNITED NATIONS COMPARE NOTES'
With Roscoe L. West, David W. Bailey, Dr. Lin Mousheng, Milos Safranek, J. H. Huizinga
Writer: Robert B. Macdougall
Director: John Macdonell
27 Mins.; Thur., 10:03 p.m.
WMCA, New York

To clarify and strengthen relations between the Allied countries, a new discussion series, 'United Nations Compare Notes,' was launched Thursday night (15) on WMCA, New York. Like all programs that stress education instead of entertainment, it is likely to have a limited audience. But the initial broadcast offered reasonably interesting material and was presented in distinctly listenable form.

To talk on the subject of 'Youth in the Post-war World,' the stanza offered David W. Bailey, representing Australia; Dr. Lin Mousheng, of China; Milos Safranek, Czechoslovakia, and J. H. Huizinga, of the Netherlands, with Roscoe L. West, of the American Assn. of Teachers Colleges, as permanent chairman. By having the show scripted in advance the hesitations and pauses usual in such discussions were avoided, and at the same time, the broadcast was so well prepared that it wasn't too evident that the participants were reading the material.

The series originates in the board room of United Nations Information Office, N. Y. *Hobe.*

Cervantes was right

Three hundred years ago, a man named Cervantes came up with an original observation. "The proof of the pudding," he observed, "is in the eating."

Less than one year ago, a network named Mutual came up with a new rate structure. One of its aims was to encourage the use of full-network facilities.

By the end of 1942, seven advertisers had already taken advantage of this phase of the new plan. Today, an even dozen use the full Mutual network.

Cervantes was certainly right—even though he probably had no idea that an evening half-hour, once a week on all 209 Mutual stations, could ever be bought for as little as $6,283 net.

THE MUTUAL BROADCASTING SYSTEM

CONNIE HAINES

CURRENTLY
STRAND, NEW YORK
FOR 5 WEEKS

•

ABBOTT and COSTELLO PROGRAM
FOR CAMEL CIGARETTES
STARTING OCTOBER
COAST-TO-COAST

•

Many thanks to all my friends who have made my personal appearance tour successful; also those who helped me in the past.

•

Management
MUSIC CORPORATION OF AMERICA

Band Theatre Biz Good; Monroe 19G, Builds in L. A., Basie $26,000, Frisco

(Estimates for This Week)

Mitch Ayres, New York (Paramount; 3,664; 35-$1.10)—With Andrews Sisters in person and 'Dixie' (Par). Continues stoutly, the fifth week ended last night (Tuesday) getting $51,000. Goes a sixth week for one of longest runs scored here.

Count Basie, San Francisco (Golden Gate; 2,850; 44-75)—With 'Mr. Lucky' (RKO). Basie orch was brought in to bolster third week of 'Lucky' and is doing its share in building b.o. up to terrific $26,000.

Carmen Cavallaro, New York York (Strand; 2,756; 35-$1.10)—With Connie Haines and Perry Como in person, and 'Constant Nymph' (WB). Socko from the gun and should hit $57,000, very fancy for this time of the year.

Lionel Hampton (Palace, Cleve.; 3,700; 35-85)—With 'Tonight We Raid Calais' (RKO) and Hampton a zowie $30,500.

Vaughn Monroe, Los Angeles (Orpheum; 2,200; 40-65)—With 'Hi Ya, Chum' (U). Monroe's terrific opening day pull Wednesday (21) was dimmed by Thursday's (22) 24-hour street car street, but orch is building again for estimated $19,000, and likely more.

Russ Morgan, New York (Roxy; 5,886; 55-$1.10)—With Connee Boswell, others on stage, and 'Stormy Weather' (20th). Combination of in-person show and picture packing 'em in here, first week through last night (Tuesday) having hit $98,000.

Phil Spitalny, New York (Capitol; 4,820; 35-$1.10)—With 'Stage Door Canteen' (UA). Remarkable b.o. consistency of this double-barreled show should account for big $60,000.

Wayne Saunders and band optioned for four more weeks at Charley Foy's Supper Club in San Fernando Valley.

VARIETY says:

". . . as excellent a combination as anyone would want to listen to or dance to . . . chockful of taste and color."

VARIETY
July 21, 1943

CAFE ROUGE, N. Y.
(PENNSYLVANIA HOTEL)
Will Osborne Orch (13), cover $1 weekdays, $1.50 weekends.

Will Osborne's five brass, five sax, three rhythm, which looks unusually small on this stand compared to past over-sized outfits, is an example of how unnecessary such large instrumentation can be. With 13 musicians to play it, Osborne's material makes his group sound twice as big, and its performance makes it just about as excellent a combination as any one would want to listen to or dance to.

This is Osborne's first major hotel date in N. Y. in some time and he's doing a bang-up job from all angles. Attention is given rhythm pieces as well as ballads. From a performance viewpoint the band is clean, frequently brilliant, and never uncomfortably loud, which is a fault of so many of the over-stuffed outfits occupying the top rungs of popularity.

Osborne, of course, is well-known as a singer and his voice or style hasn't changed perceptibly. Jim Hardy is an outstanding soloist on trumpet. *Wood.*

WILL OSBORNE

AND HIS HOLLYWOOD BAND

featuring

MARILYN DUKE and JIM HARDY

An acknowledgement to Mr. JAMES H. McCABE for a most pleasant engagement just concluded at the HOTEL PENNSYLVANIA, NEW YORK.

Aug. 5—RKO, Boston
Sept. 2—Michigan, Detroit

Roosevelt Hotel, New Orleans, starting Sept. 15 for 8 weeks

GENERAL AMUSEMENT CORPORATION
THOMAS G. ROCKWELL, President
New York • Chicago • Hollywood • Cincinnati • London

Bands at Hotel B. O.'s

(Presented herewith, as a weekly tabulation, is the estimated cover charge business being done by name bands in various New York hotels. Dinner business (7-10 p.m.) not rated. Figures after name of hotel give room capacity and cover charge. Larger amount designates weekend and holiday price. Compilation is based on period from Monday to Saturday.)

Band	Hotel	Weeks Played	Covers Past Week	Total Covers On Date
Ray Heatherton	Biltmore Roof (400; $1-$1.50)	6	1,300	9,325
Lani McIntire*	Lexington (300; 75c-$1.50)	76	2,075	131,350
Johnny Long	New Yorker (400; $1-$1.50)	1	2,050	3,250
Will Osborne	Pennsylvania (500; $1-$1.50)	4	1,800	9,675
Leo Reisman	Waldorf (550; $1-$2)	3	2,975	10,825
Bobby Sherwood	Lincoln (275; $1-$1.50)	6	600	5,300
Benny Goodman	Astor (750; $1-$1.25)	3	4,775	20,200

** Asterisks indicate a supporting floor show. New Yorker and Biltmore have ice shows; Waldorf headlines Morton Downey.*

Chicago

Griff Williams (Empire Room, Palmer House; 750; $3-$3.50 min.). Business continues steady here, Williams accounting for another 7,300 last week.

Art Kassel (New Walnut Room, Bismarck hotel; 465; $1.50-$2.50 min.). Kassel, this room's perennial favorite, pulled around 4,000 on week.

Ramon Ramos (Mayfair Room, Blackstone hotel; 400; $2.50 min.). Patronage slightly off, but Ramos, Gali-Gali and Ellsworth and Fairchild, drew 2,750.

Sonny Dunham (Panther Room, Sherman hotel; 950; $1.50-$2.50 min.). Previously established here, Dunham drawing smartly; chalked up 6,000 last week.

Eddie Oliver (Beach Walk and Marine Room, Edgewater Beach hotel; 4,600 combined; $1-$1.50 admission to Beach Walk for dancing and show; 50c and 75c cover charge plus $1.25 min. in Marine Room). Oliver's newly enlarged orchestra fits this spot perfectly and clicked from the start. About 11,500.

Los Angeles

Freddy Martin (Ambassador; 900; $1.50). Holding his 4,100 of last week.

Henry King (Biltmore; 1,000; $1-$1.50). Showing a gain over last stanza with 4,300.

Location Jobs, Not in Hotels

(Los Angeles)

Stan Kenton (Palladium B, Hollywood, fourth week). Surprise hit. Despite one-night slump due to strike, a gratifying 22,500. Jimmy Dorsey moved in last night (Tues.).

Louis Prima (Trianon B, Southgate, first week). Off to a fair start with about 6,000.

Benny Carter (Cotton Club N, Hollywood, third week). Biz increased to a 3,200 week.

Alvino Rey (Aragon B, Ocean Park, second week). Very nifty 8,000.

Charles Agnew (Casino Gardens B, Ocean Park, third week). Sharing in general pickup to 7,000.

Lucky Millinder (Casa Manana N, Culver City, second week). Week equalling his hefty opener of 4,500.

(Chicago)

Lou Breese (Chez Paree; 650; $3-$3.50 min.). Breese, floor show headed by Mitzi Green, almost capacity at 5,100.

Chick Foster (Blackhawk; 500; $1-$2.50 min.). Easing off, but Foster still brought in around 3,100.

10 Best Sellers on Coin-Machines

(Records below are grabbing most nickels this week in jukeboxes throughout the country, as reported by operators to 'Variety.' Names of more than one band or vocalist after the title indicates, in order of popularity, whose recordings are being played. Figures and names in parenthesis indicate the number of weeks each song has been in the listings and respective publishers.)

1. You'll Never Know (6) (BVC)	Dick Haymes	Decca
	Frank Sinatra	Columbia
2. On Wing and Prayer (6) (Robbins)	Song Spinners	Decca
3. It Can't Be Wrong (6) (Harms)	Dick Haymes	Decca
	Willie Kelly	Hit
4. Paper Doll (7) (Marks)	Mills Bros.	Decca
5. In Blue of Evening (2) (Shapiro)	Sinatra-Dorsey	Victor
6. Johnny Zero (5) (Santly)	Song Spinners	Decca
7. It's Always You (3) (Famous)	Sinatra-Dorsey	Victor
8. All or Nothing At All (7) (Leeds)	Sinatra-James	Columbia
	Jimmy Dorsey	Decca
9. Don't Get Around (18) (Robbins)	Inkspots	Decca
	Duke Ellington	Victor
10. As Time Goes By (15) (Harms)	Jacques Renard	Decca
	Rudy Vallee	Victor

OTHER FAVORITES

(These records are directly below first 10 in popularity)

In My Arms (Pacific)	Dick Haymes	Decca
Velvet Moon (9) (Witmark)	Harry James	Columbia
Wait Me Mary (Remick)	Dick Haymes	Decca
Fuddy Duddy-Watchmaker	Kay Kyser	Columbia
I Heard You Cried Last Night (CLP)	Harry James	Columbia
Pistol Packing Mamma	Al Dexter	Okeh

Armstrong, Kirk, Osborne All Good on One-Nighters

(Estimated)

Louis Armstrong (Radio Rendevoo, Twin Falls, Idaho, July 18). Armstrong proved hot draw here, playing to $2,426 worth of business, taking out 50% as his end.

Andy Kirk (Municipal Aud., Kansas City, July 26). Colored hop lured about 3,500 dancers at $1, a good job for Kirk.

Will Osborne (Ocean Beach Park, New London, Conn., July 25). First date out of Pennsylvania hotel, N. Y., was good for Osborne in face of gas rationing; about 1,000 at $1.10.

Ina's Orientals

White bands have used Negro musicians and singers and vice versa, but Ina Ray Hutton comes up with a new one when she opens at the Astor Roof, N. Y., Aug. 9. She will have the Kim Loo Sisters, Chinese, vocal trio, with her outfit.

Kim Loo group is a standard vaude act.

If You're Important to The Music Business
TUNE-DEX
Is Important to You!

EASE 20% TAX ON BANDS

WLB Delving Into AFM-Disc Battle

Washington, July 27.

If the War Labor Board, which last week took jurisdiction over the controversy between the American Federation of Musicians and seven transcription companies, decides that Petrillo's move is a 'strike' and not a 'labor dispute,' it will order musicians to return to work for the transcribers and then proceed with adjudication of the case. Board has the power, if it's necessary, to formulate a new contract between the two parties and put it in force.

WLB took jurisdiction over the case without determining if the AFM's ban constitutes a 'strike.' It is now in the process of appointing an investigator, or panel, to determine the point.

William H. Davis, chairman of the WLB, will issue within a day or two a formal statement which will detail the basis of this board's action to date.

KYSER'S RECORD $26,430 B. O. AT CHARITY DATE

Kay Kyser drew what's believed to be the heaviest dance gross the band business has ever experienced at the Auditorium, Oakland, Cal., Saturday (24). He played to over 20,000 dancers who paid $26,430 into a fund to construct a swimming pool at the Naval Hospital there. Another $3,500 is expected from $50 pledges for which the donors will have their names inscribed on tiles going into the pool's construction.

Cost of the entire promotion, by the city of Oakland, was $298 plus scale salaries for Kyser's musicians.

Harry Weinstein Parts With Benny Goodman

Harry Weinstein is leaving his road manager spot with Benny Goodman's orchestra. His notice is effective this week.

Weinstein was formerly with Abe Lyman, leaving and joining Goodman after a dispute.

Astor's Ban on Doubling Still Jamming N.Y. Par's Date for Benny Goodman

Crossed signals between the Paramount theatre, Benny Goodman and the Astor Roof were still not unraveled late yesterday (Tues.), with only a week to go before Goodman is scheduled to open (4) at the Par with Bob Hope's 'Let's Face It' (Par). Goodman doesn't close at the Astor until Saturday (7) and Bob Christenberry, Astor mentor, has refused to release Goodman or permit him to double. He was to have had a meeting last night with Bob Weitman, Par's managing director, to effect a settlement.

There have been several plans advanced as to how to get by the conflict in dates, which is blamed on Music Corp. of America officials for not checking with the Astor when they switched Goodman into Tommy Dorsey's Paramount spot. One was to have a substitute band fill in for four days at the Par, Goodman opening on Sunday (8); another was to put in a sub band for a full week. Weitman has rejected both and his meeting with Christenberry was to seek permission for Goodman to double.

Weitman, if unable to get clearance on Goodman from the Astor, says he will book another crew, which means that Goodman will be faced with a layoff following the Astor.

CAN NOW DEDUCT EXPENSES OF JOB

Treasury Department finally came through last week (Thurs.) with its promised letter stating that band buyers should recognize orchestra operating expenses before making 20% withholding tax deductions. Copy of the letter, sent to Joseph Padway, American Federation of Musicians attorney, was received in N. Y. Monday (26) morning by members of the agency committee, which had been working on the problem, and it was immediately mimeographed and mailed to all types of bandleaders and buyers.

The ruling for the musicians will unquestionably also apply to variety actors, but as yet no ruling applying to them has been handed down.

Briefly the Treasury's ruling enables all leaders to serve on employers, just before a date is begun, a specially prepared list of musician's salaries, transportation expenses, commissions, and sundry items necessary to operation. After totaling and subtracting the expenses, the operator deducts 20% from musicians' salaries, and 20% fro mthe remainder.

The letter from Deputy Commissioner T. Mooney to Padway follows in part:

'Sir:

'Reference is made to your letter of July 8, transmitting the copy of Form B contract under which the American Federation of Musicians operates, and a copy of the schedule showing a breakdown of the payroll and other expenses

(Continued on page 38)

Service Bands Seen Polishing Big Pool Of Musicians for Post-War Needs

Service bands in training camps throughout the country will produce more good post-war musicians than the band industry has ever seen. This is the opinion of several top-notch leaders able to look beyond current gripes over the shortage of capable sidemen. They feel that the wealth of talent being developed by Uncle Sam will more than repay present discomfort, once the big scrap is history.

Though these few maestros are just as disturbed about the current manpower situation as contemporaries who can't crystal-gaze the postwar industry, they point out that the playing experience now being gathered by youngsters in service bands will turn hundreds out into civilian life able to compete for top jobs. It's figured, too, that there will be plenty room for them, as the band business is expected to boom on an unprecedented scale after the war.

There are two classes of musicians in service bands (1) the experienced man who enlisted or was inducted; (2) the youngsters who managed to get in a week or a month with a 'rated' professional outfit before joining up, or those who had never played with pro outfits. It is the opinion of Benny Goodman, for one, that a substantial portion of the latter class will come out of service as polished musicians, many of outstanding caliber. Constant performances for buddies, USO affairs, and association with experienced men (almost every service band is partly composed of topflight pros) will erase the rough edges and form excellent post-war material.

Helen Ward in Hosp

Helen Ward, vocalist with Hal McIntyre's orchestra, is recovering from an appendectomy performed Monday (19) at Mt. Sinai hospital, N. Y. She was removed to the hospital from the Strand theatre, N. Y. where McIntyre's band closed last week (22).

McIntyre left N. Y. for a series of dates in Nova Scotia.

Lyman, Par in Mixup Over Date at Orph. Theatre, Minneapolis

Abe Lyman is in the middle of a dispute with Paramount's theatre booking department over a week's work at the Orpheum theatre, Minneapolis, which Lyman and Music Corp. of America claims was booked and which Par asserts was not. Lyman and MCA say the week of July 30 was 'okayed' by Par for the Orph, but that no contracts were signed; Harry Levine, Par booking head in N. Y., disclaims 'okaying' the date.

Levine explains that he couldn't have given a nod to Lyman and MCA on the disputed week since the theatre had booked 20th-Fox's 'Stormy Weather' for that date on a percentage basis. Arrangement with the house precludes stage shows in such an event.

Meanwhile Lyman, who had been figuring on Minneapolis, hasn't the week booked. This is his second dispute on a theatre tour which began in Boston about six weeks ago.

BERNIE WAYNE and BEN RALEIGH listened to the Heart of America and found what makes it "tick"

The drug store on the corner, the school-house further down
The little church on Main Street in a sleepy little town
The baseball games in summer, Election Day in Fall
The kids around the juke-box almost any time at all
Stopping the car for hot dogs and drinks in paper cups
Having so much excitement when the neighbor's dog has pups
Reading the Sunday funnies—Dick Tracy's downs and ups

Oh How Big The Little Things Are

"THE THINGS THAT MEAN SO MUCH TO ME"

Wayne and Raleigh have turned out a song that is as warm and as moving as the very things it tells about. It's as simple as the heart-beat of America itself, and Ginny Simms, the sweetheart of all Service Men and of an enormous listening audience, last week sang it on the Philip Morris broadcast as though she felt that way about it too.

BROADCAST MUSIC, Inc.
580 FIFTH AVENUE, NEW YORK

JIMMIE CAIRNS EDDIE JANIS IRVING TANZ ELMORE WHITE

ASCAP Loses 30% of Resort Licensees Due to Auto Curbs; East Holds Up

The latest survey of its field position by ASCAP discloses that it has lost approximately 30% of its summer resort licensees as the result of gas and tire rationing. The areas in which the Society has been hit hardest in this respect are Michigan, Wisconsin, Minnesota and North Dakota. The distances between the resorts and the populated cities in these states are abnormally great.

In the east the number of resort operators who have failed to take out ASCAP licenses this season is not as marked as the north central states. Train facilities leading to the core of the resort country offer the advantage. A case in point are the Catskills and the Adirondacks. The loss of licensees in the latter two sections has been fairly small.

The drop in ASCAP's resort revenue has been more than absorbed by the increase of fees from radio, theatre and big city cafe licenses. The trade that used to go to road houses is now garnered by spots located in populated centers.

19 TUNESMITHS CLEF BIG M-G MUSICAL SKED

Hollywood, July 27.

Metro has 19 tunesmiths, lyric writers and scorers on its contract list, the longest musical roster in years, to handle the expanding number of tunefilms on the studio's production slate.

In the songwriting bracket are Don Raye and Gene de Paul, Hugh Martin and Ralph Blane, Johnny Mercer and Harry Warren, Jimmy McHugh and Al Dubin, Sammy Fain and Harold Arlen. Scoring composers are Herbert Stothart, Louis Gruenberg, Johnny Green, George Bassman, Lennie Hayton, Nathaniel Shilkret, George Stoll, David Snell and Bronislau Kaper.

World Music Buys Harry Tenney Catalogs

World Music Co. last week bought the Harry Tenney, Inc., and Isham Jones Music Corp. catalogs from Tenney. Catalogs, which include standards, such as 'You've Got Me Crying Again,' 'There Is No Greater Love,' 'Blue Prelude,' were transferred immediately. World is the ASCAP firm operated by Jim Peppe, manager of Sammy Kaye's orchestra.

Tenney went to work for Pacific Music after selling out.

World also acquired the American rights last week to 'We'll Meet Again,' published in England and U. S. by Dash-Connelly, Inc.

If You're Important to The Music Business
TUNE-DEX
Is Important to You!

Decca's 'Army' Album Due for Early Release

Decca Records will release its album of recordings of tunes from 'This Is the Army' this week or next, all royalties from the sale of the records going to Army Emergency Relief. Book will include eight numbers, 'Left My Heart at Stage Door Canteen,' 'Army's Made a Man Out of Me,' 'I'm Getting Tired So I Can Sleep,' 'American Eagles,' 'What the Well-Dressed Man in Harlem Will Wear,' 'Oh How I Hate to Get Up' and 'How About a Cheer for the Navy,' all by Irving Berlin.

Tunes were recorded by the all-soldier chorus, just as they are done in the show.

AFM SPENDING 500G ON CUFFO CONCERTS

American Federation of Musicians has appropriated $500,000 to be used for a series of 570 concerts to be given by top U. S. symphony orchs in small cities and towns hitherto neglected by longhair organizations. This statement was made yesterday (Tues.) by James C. Petrillo, AFM prexy, who said that the AFM Executive Board voted the money as a result of confab held by President Roosevelt with Petrillo at the White House Dec. 29, 1942.

Roosevelt expressed his concern to Petrillo over the way leading orchs neglected the hinterlands. It was important, said Roosevelt, that the inhabitants of these towns should get the finest in music, especially during war times.

Petrillo stated he intends to get in touch with AFM locals this week, and locals will in turn contact the orchs. The concerts should be ready within 10 days. There will be no admission charge and musicians will be paid scale.

Sinatra to Do Cuffo Date with N.Y. Symph

Frank Sinatra will do his third concert in as many weeks, this time with the N. Y. Philharmonic-Symphony Orchestra Aug. 3 at Lewisohn Stadium, N. Y. Singer is donating his services, as are others scheduled to appear, to help decrease the orchestra's seasonal deficit. He will do three songs—'Summertime,' 'Night and Day' and 'Song Is You'—accompanied by the orchestra under Max Steiner, who is coming from the Coast to conduct. Steiner, in addition, will conduct symphonic syntheses from three of his own film scores—'The Informer,' 'Gone With the Wind' and 'Now Voyager.'

Sinatra sang with the Washington National Symphony Orchestra in the capital Sunday (25).

15 Best Song Sellers

(Week Ending July 24)

You'll Never Know	BVC
Comin' In on a Wing	Robbins
Blue of the Evening	Shaprio
Johnny Zero	Stanly
As Time Goes By	Harms
In My Arms	Pacific
Wait for Me, Mary	Remick
Sun., Mon. or Always	Mayfair
Put Your Arms, Honey	B'way
Don't Get Around	Robbins
All or Nothing	Leeds
People Will Say	Crawford
Star-Spangled Banner	Miller
Right Kind of Love	Witmark
It's Always You	Famous

Giant Conclave On War Songs

Theme of the songwriters' mass meeting skedded for last night (Tuesday) at the Hotel Edison, N. Y., was made clear at a meeting of the Music War Committee of the American Theatre Wing on Monday (25), sponsors of the Edison conclave, when chairman Oscar Hammerstein 2d pointed out the important role of songwriters in the post-war world as well as now. According to Mr. Hammerstein, 'songwriters have a necessary social function in society at all times, and a liberal education at this time on their part, will help insure a better post-war world.'

Consequently, mass meeting at the Edison was slated to present speakers and musical material to show songwriters the road they can follow in insuring a permanent peace. Jack Joy, of the War Dept., was skedded to talk on music geared to the war effort, but not only on the fighting front. Rather, he was to stress the morale needed on the home front, on production lines, citing the work done by the 'Lunchtime Follies.'

Hammerstein's plans were to speak on the work of the committee and at the same time emphasize the importance of writing effective war songs at this time.

BALLROOM OFFERS 5G FOR SHEP FIELDS' PACT

Jefferson Beach, Detroit, attempting to buy up a contract Shep Fields holds for a two-week date at the spot, beginning July 30. Fields has been offered $5,000 to tear up the agreement and forget the whole thing (his salary is about $8,000 for the two weeks).

Fields has not yet accepted the offer.

NEW CROONER ENTRY

Mutual Now Giving Sonny Skylar (Lopez) A Radio Buildup

Sonny Skylar, vocalist with Vincent Lopez, has left that band to devote all his time to competition in the singer-race being conducted by the various networks. Skylar began a sustaining program on Mutual last week (6:15-6:30 Mon.-Fri.) and the net intends giving him a strong buildup.

Skylar and the Norton Sisters, a trio formerly with several name orchestras, are Mutual's initial entries against the vocal personalities being boosted by CBS and the Red and Blue chains. Skylar has been with Lopez for close to four years. He's also a songwriter.

Jerry Burton replaces Skylar with Lopez.

NBC, CBS, Blue, Mutual Plugs

Following list of the most played popular tunes on the networks for the week beginning Monday and through Sunday, July 19-25, from 5 p.m. to 1 a.m. is divided into two sections. The first section represents the first approximately 25 leaders in alphabetical order, and the second section contains the 'also rans,' but notated in arithmetical order. The compilations embrace the NBC, CBS, Blue and Mutual Networks, as represented by WEAF, WABC, WJZ and WOR, N. Y., and are based on data provided by Accurate Reporting Service, regular checking source of the music publishing industry.

As detailed, the first 25 in alphabetical order is a trade move to curb artificial stimulation of plugs, via the 'payola,' i.e., bribery or other gratuities. It's thus figured the competition will be healthier and cleaner.

TITLE	PUBLISHER
All Or Nothing at All	Leeds
Comin' In On a Wing and a Prayer	Robbins
Don't Get Around Much Anymore	Robbins
Don't Worry—†'Salute For Three'	Paramount
Fortune For a Penny	Shapiro
Heavenly Music	Feist
If You Please—†'Dixie'	Famous
I Heard You Cried Last Night	CLP
I'm Thinking Tonight of My Blue Eyes	Peer
I Never Mention Your Name	Berlin
In My Arms	Pacific
In the Blue of Evening	Shapiro
It Can't Be Wrong—†'Now Voyager'	Harms
It's Always You—†'Road to Zanzibar'	Famous
Let's Get Lost—†'Happy Go Lucky'	Paramount
Paper Doll	Marks
People Will Say We're In Love—†'Oklahoma'	Crawford
Put Your Arms Around Me—†'Coney Island'	Broadway
Right Kind of Love	Witmark
Secretly	Southern
Sunday, Monday or Always—†'Dixie'	Mayfair
Thank Your Lucky Stars—†'Thank Lucky Stars'	Remick
Things That Mean So Much to Me	BMI
You'll Never Know—†'Hello Frisco'	BVC
You Rhyme With Everything Beautiful	Chappell

Ease 20% Tax

Continued from page 37

which is submitted to the employer before the employment starts, and requesting a ruling to the effect that the employer should deduct and withhold the income tax at the source on wages based upon the amount paid as salaries.

'You state that the purchaser of the music, who is the employer, is charged with the expenses incurred by the musicians and in making payment to the musicians for their services he allows them their wages in accordance with union rules, which are included in the contract price, and also pays them the expenses which they have incurred, etc.; and that payment is made by check with the amount representing expenses indicated thereon.

'The Bureau rules that the amounts paid in advance or reimbursements made to employees **specifically for traveling or other expenses** incurred in the business of the employer are **not** subject to collections on the income tax at the source. **Any reasonable segregation of such expenses is acceptable.**

'In view of your statements that the amounts representing expenses are indicated on the checks issued to the employees operating under the Form B contract, and that a schedule is presented to the employer before the engagement starts showing the payroll and expenses separately, withholding of the income tax at the source on wages is not required on payments made to the employee specifically as reimbursed for expenses incurred.'

George Dalin, asst. professional manager of Miller Music, was hospitalized last week in New York by an attack of spinal meningitis. Murray Wizell has joined the same firm as contact man.

NEW S.S. TAX CLAIM PLAGUING MUSIC PUBS

Several music publishers have expressed themselves as disturbed by pressure from the Internal Revenue Department in connection with the payment of social security taxes on autographers employed on a piecework basis. The Autographers Union several months ago obtained from a tax official in Washington a favorable ruling on this issue and tax agents, at the instigation of the union, have been demanding the payment of back taxes.

The publishers, on the advice of counsel, have taken the position that they are not liable for S. S. taxes in such instances, since the piece-work autographer functions as an independent contractor with offices and employees of his own. Also that autographers of this classification obtain employment from many publishers and are no more a part of a publisher's personnel than an independent artist who draws a lead sheet on order.

Instrument Mfrs.' Huddle

Music War Council of America, which is composed of music instrument manufacturers, will hold a meeting and luncheon at the Hotel New Yorker Aug. 11 to discuss war time problems and postwar opportunities for merchandising, manufacturing and education.

The speakers will include Dwight F. McCormack, v.p. of Sherman-Clay; William C. Marfarth, of the War Production Board, and Miss Vanett Lawler, of the Music Educators National Conference.

Feist acquired 'United Nations On the March from Am-Rus Music Co. last week. Tune, which has a melody written by Dmitri Shostakovich and lyrics by Harold Rome, is in Metro's forthcoming 'Thousands Cheer.'

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Associated Music Publishers, Inc., New York

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Lyric by LEW BROWN and RALPH FREED Music by BURTON LANE
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Produced by MARK HELLINGER

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Remick

THANK YOUR LUCKY STARS
HOW SWEET YOU ARE

Harms

I'M RIDIN' FOR A FALL
THE DREAMER

Witmark

THEY'RE EITHER TOO YOUNG OR TOO OLD
GOOD NIGHT GOOD NEIGHBOR
ICE COLD KATIE ★ LOVE ISN'T BORN

Lyrics by FRANK LOESSER *Music by* ARTHUR SCHWARTZ

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AGVA Protection Vs. Films' Raids On Chorines Asked by Rose in Pact

Nitery operators in N. Y., who in the past have lost a number of showgirls and chorines to films prior to expiration of their contracts, are watching with interest a move initiated by Billy Rose through the American Guild of Variety Artists and the international board of the Associated Actors & Artistes of America.

Before signaturing a pact with AGVA providing for minimums for principals, showgirls and chorus, a six-day week and union recognition at his Diamond Horseshoe, N. Y. nitery, Rose is insisting that the Four A's, through its affiliated Screen Actors Guild and other unions, offer him a guarantee of protection which will prevent his showgirls from checking out of his Horseshoe shows, as in the past, to accept film and other commitments.

Rose feels it isn't enough that AGVA puts on its national unfair list the gals who take a runout powder on the nitery ops, despite their run-of-the-show contracts. He says that unless similar protection is provided by all the unions connected with the Four A's, thus preventing them from accepting the other offers, the situation won't be remedied.

It's pointed out by Rose that costuming the showgals, for one thing, represents a heavy investiture; that, invariably, the costumes must be discarded since there's little likelihood that they'll fit the successors when, and if, the latter are obtainable, and also cites the general disruption of the nitery shows when the gals exit.

AGVA execs see justification for the squawks, particularly in a case where Rose pays his showgals $75 a week (the pending AGVA pact provides for the same minimum under an 'A' classification) and will press for action before the international board of the Four A's.

'Roller Follies' to Open Fall Tour in September

Minneapolis, July 27.

Back from Hollywood following completion of a 20th-Fox picture in which the 'Roller Follies,' owned by him and a group of other Minneapolitans, was utilized, Ray B. Perkins announced that another tour of the show will start in Cleveland in September.

Fourteen weeks of auditoriums and roller rinks have been booked already, he said. Negotiations now are in progress to obtain a name band or star for the tour.

State, N. Y., Sets 'Harvest Moon' Unit

Annual 'Harvest Moon' stage show has been booked into Loew's State, N. Y., for two weeks beginning Sept. 9. Ed Sullivan will again m.c. Unit will comprise finalists in the N. Y. Daily News' annual dance contest.

Tommy Dix, who appeared in the original George Abbott production of 'Best Foot Forward' and is featured in the Metro film version currently at the Astor, N. Y., has been booked into the State for a p.a. the week beginning Aug. 19. Arthur Tracy, the 'Street Singer,' opens at the State Aug. 26.

Now You See It, Now You Don't At Orson Welles Tenter

Hollywood, July 27.

Orson Welles opens a tent show Aug. 3, featuring acts of magic, with 800 of the 1,200 seats set aside for the free use of service men in uniform. The other 400 seats are rated at $11 and $5 for opening night and $5 and $2.50 thereafter, all profits to be turned over to the Assistance League.

Welles, Rita Hayworth and Joseph Cotten are slated as regulars in the sleight-of-hand show, with guest stars from the films, stage and radio, all working gratis.

Talent Shortage in Niteries Grows Acute; Notable Dearth in Comics

Nitery operators, not only in New York but throughout the country, are faced with a shortage of talent which in the past few weeks has reached its most critical stage. The N. Y. bistro ops in particular are running around in circles trying to cope with an unprecedented situation, with a number of them either in person or via emissary making cross-country treks into even small communities in hopes that some cafe or night spot will yield a potential 'find.'

But unless these 'finds' are 4F there's not even the guaranty they'll be around for long, as past experience has shown. Situation is particularly acute in the case of comics, although the dearth reflects itself on nearly as great a scale with dancers, singers and the acro novelty acts. It's not only a case of the names in nitery business missing from the roster, but even the low-cost standard acts are at as great a premium.

Several contributing factors enter into the picture which, say the nitery men, will undoubtedly continue for the duration. First, of course, is the draft problem, with any number of standard nitery teams broken up by a partner going into uniform. Likewise, USO-Camp Shows has drained the list of otherwise available talent, with such nitery material as Joe E. Lewis, Al Bernie, Willie Shore, Sammy Walsh, the Ritz Bros., Zero Mostel, Billie DeWolf, Stan Ross, the Wesson Bros., and hundreds of others either in the armed forces or circuiting the camps shows in this country or offshore for USO.

Quick Check-Out

Situation where Larry Adler checked out of the Palmer House, Chicago, three weeks ago in the middle of his engagement to go offshore to entertain Yank troops can be multiplied a hundredfold, the nitery managements point out. While they doff their hats to such performers who are willing to sacrifice top coin for the patriotic stints, the fact remains it leaves the bonifaces in a quandary. Factor, too, is the year-round boffo biz, which for the first time has resulted in most of the niteries remaining open through the summer.

Because of the current shortage, salaries have skyrocketed to new highs, with acts that were previously good for $125 to $200 a week easily doubling that sum today.

Jerry Lee Wins Award From Arbiters on Pay

Salary claim for $311 was settled last week in favor of Jerry Lee, of the Tuttle and Lee vaude team, after the American Arbitration Assn. stepped in.

Miss Lee pressed the claim against Chester Doherty, unit producer for the Kemp time in the south. Action stems from the breakup of the team when the girl's partner, George Tuttle, was inducted by the army. Doherty, under an 'act of war' clause, was privileged to cancel Miss Lee out of the show, but instead continued the act, subbing a new partner as a replacement for Tuttle. The unit folded before expiration of the contract, with the resultant claim against the producer.

AGVA DRAFTS CAMP AID ON SOLLY CHILDS NIX

American Guild of Variety Artists has enlisted the aid of morale officers at army camps in the south in barring the Solly Childs production units from playing the military posts until he's removed from AGVA's national unfair list.

According to Matt Shelvey, national AGVA administrator, morale officers at Camp Barkeley, Texas, have already declared the camp grounds 'out of bounds' as far as the units are concerned. Childs, who books the units into army camps as an independent producer, is accused by AGVA of unethical tactics by contracting girls from Chicago, St. Louis, Cincinnati and elsewhere for six or eight-week periods and leaving them stranded in the south after canceling them out of the shows after one or two weeks. AGVA says unless he posts a bond to guarantee the girls' salaries for the length of their contracts, he'll stay on the unfair list.

N. Y. Roxy Caught Short On Russ Morgan Date

Roxy theatre, N. Y., has been caught short with no option on Russ Morgan's band by the strong b.o. reaction to 'Stormy Weather' (20th-Fox), and Connee Boswell and Morgan's orchestra on stage. As a result, it cannot hold Morgan's band more than two weeks, though a third week is now scheduled for the film.

Of the acts now onstage with 'Weather,' only Miss Boswell is optioned, but it's probable that the others will be held, too. Morgan is contracted to open at the Earle theatre, Philadelphia, Aug. 6.

Jerry Colonna, Veloz and Yolanda and Ilona Massey were scheduled for Aug. 4 opening at the Roxy, but they will be put back a week. With Morgan out, the house will revamp the stage show for the third week of 'Weather.'

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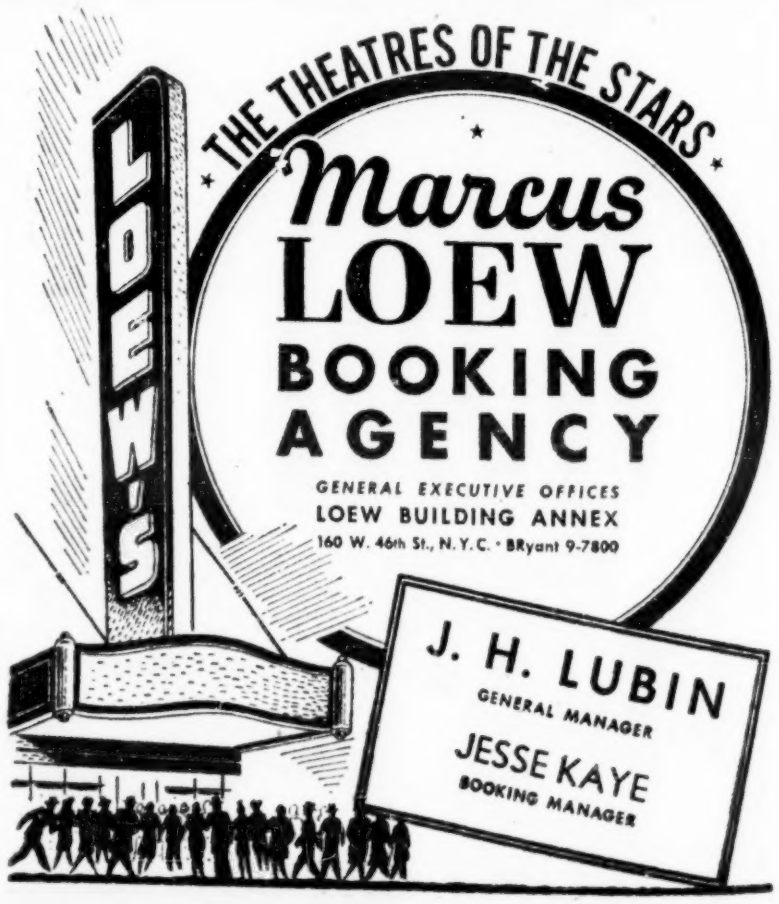

VIVIAN MARSHALL
"Vivian Marshall is a show stopper with her impersonation of a drunken soprano attacking 'Caro Nome'."—**HOLLYWOOD REPORTER.**

MARIE WILSON
"Sharing the master of ceremonies job with Murray is Marie Wilson, who has developed one of the most assured Dumb Dora styles in show business."—*W. E. Oliver*—**L.A. HERALD-EXPRESS.**

DAISY and RENNIE RENFRO
". . . and the wonder movie dog, Daisy, who got one of the biggest hands of all when this reporter caught the revue the other night."—*James Francis Crow*—**HOLLYWOOD CITIZEN-NEWS.**

Congratulations

TIP, TAP and TOE
"Three dancers, Tip, Tap and Toe are another new act, being one of the biggest hits in the show.—*W. E. Oliver*—**L.A. HERALD-EXPRESS.**

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EDWARD REBNER
"Bill Hoffman and Edward Rebner, the duo-pianists, bring down the house with both their classical and modern arrangements. — *Virginia Wright*—**L.A. DAILY NEWS.**

JACK MULHALL
"Jack Mulhall takes a prominent part in the sketches, and is given an enthusiastic ovation."—*Edwin Schallert*—**L. A. TIMES.**

FRED SANBORN
"Fred Sanborn reaps a lot of justly earned salvos. He is a real comic—one of the big time vaudevillian boys. And how he can tickle the ribs of his xylophone."—*Grace Kingsley*—**L.A. TIMES.**

PARK AND CLIFFORD
"Park and Clifford tie things up with their smooth acrobatics.—**HOLLYWOOD REPORTER.**

MAIDIE AND RAY
"Maidie and Ray—one of the best of Murray's new novelty acts."—*James Crow* — **HOLLYWOOD CITIZEN-NEWS.**

THE ELDERLOVELIES
"The Hollywood Elderlovelies on leave from their oxygen tents can still hoof and sing with the best of them."—*Virginia Wright*, **L.A. DAILY NEWS.**

JIMMY O'BRIEN
". . . and if you haven't heard Jimmy O'Brien sing Ken Murray's favorite 'Say When,' you should."—*Virginia Wright*—**L.A. DAILY NEWS.**

JOYCE ELAINE
"Another whirlwind novelty is Joyce Elaine and her contortion number."—*Jimmy Starr*, **L. A. HERALD-EXPRESS.**

MARILYN KAY and DICKIE HUMPHREYS
"Sensational hits were scored by the dancers, Marilyn Kay and Dickie Humphreys."—*Edwin Schallert*, **L.A. TIMES.**

ALPHONSE BERGE
"Added recently is a clever model-draping act by Alphonse Berge."—*Edwin Schallert*, **L.A. TIMES.**

'Reasonable Expenses' Angle Snags Gov't OK of 20% Tax on Net Income

Question of what constitutes 'reasonable expenses' remains a stumbling block in the move initiated by the American Guild of Variety Artists to obtain governmental sanction permitting vaude and nitery performers to deduct all expenses, commissions, etc., before the 20% tax is withheld.

Authorization for levying off the net income instead of the gross was expected last week when Morton S Rosenthal, AGVA's associate national counsel, conferred in Washington with Internal Revenue Department officials, but the latter refused to give an official okay until it was properly determined what percentages of a performer's income can be listed as bona fide expenses.

The Internal Revenue aides conceded that, under the current statute, 'any reasonable segregation of expenses from the wages paid will be acceptable' but frankly admitted it was at a loss to determine 'what is reasonable.' However, it was intimated that an official ruling might be forthcoming within the next two weeks after the AGVA counsel submits, in writing, a list of percentage minimums deemed permissable for deduction, with the final okay coming from Guy T. Heldering, the Internal Revenue Commissioner.

Mull Deductions

It's the opinion of Rosenthal, based on a recently-completed study, that the 10% commission to agents should be deductible, with an additional 5% if a booker is involved, one-way transportation, room and board when playing out-of-town, material and wardrobe to the extent of 15% of the contract price paid by the performer and a percentage still to be determined representing wear, tear on wardrobe and for new material, songs and arrangements. AGVA holds that such 'bona fide' expenses represent about 50% of the average vaude and nitery performer's salary. In no case, however, says AGVA, will the deductions be better than 75% of the contract price.

Meanwhile, letters continued to pour in last week from acts awaiting clarification. These letters had previously been turned over to the N. Y. office of Internal Revenue. The latter aided in initiating the Washington action when the pileup of missives threatened to become virtually a full-time operation.

On behalf of a number of its actor clients, one agency is sending out a form letter to spots where the acts are booked, stating that they should not be subject to the withholding tax and should be classified as independent contractors. However, the request is not being honored.

Anderson Settles $1,000 Pay Claim on Coast Unit

After nearly two years of litigation, settlement of a claim for nearly $1,000 still due to performers appearing in John Murray Anderson's 'Silver Screen' production unit on the Coast in 1941 has been arranged through the American Guild of Variety Artists.

Anderson had previously paid out $1,250 in back salaries but several of the acts pressed for full payment of the claims. Litigation was drawn out when Anderson's attorneys refused to pay the full coin demanded, claiming they were paying only for services actually performed.

Because Anderson posted at least a week's notice prior to closing, question arose whether all contracts terminated as of closing date, with AGVA subsequently sifting for months all contracts to determine whether some of them specifically provided against this.

Saranac Lake

By Happy Benway

Joseph (IATSE) McCarthy shot in and will rest here for the balance of the summer.

Lillian Mansfield, former Ziegfeld charmer, back for additional ozoning.

Many thanks to Dr. W. K. Stern and John Clancy, X-ray technician, for taking time out to aid the less fortunates of the theatre colony.

Eddie (& Hurst) Vogt flashing good reports and giving his spare time between rest periods to cheering up the bed patients up here and downtown.

Nate Mulroy, former straight man for this writer in vaude, beat pneumonia, and now special cop at Chicago Daily News.

Write to those who are ill.

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Direct From Smash West Coast Tour
WILLIAM MORRIS AGENCY
NEW YORK CLEVELAND CHICAGO HOLLYWOOD

New Acts

MAURICE ROCCO
Pianology
14 Mins.
Club Zanzibar, N. Y.

Maurice Rocco's 'rockin' rhythm has been around in the niteries. He first made his impact last winter at Le Ruban Bleu, N. Y., but here at the new Club Zanzibar, better lighted and presented, he shapes up as a socko highlight. He's an engaging, rangy colored boy who will go places with his zingy work on the peripatetic piano which amplifies his rhythmic versions of 'Do Right,' 'Beguine,' 'Five by Five' and 'Beat Me, Daddy.' The latter gives his boogie-woogie fullest scope.

Rocco has showmanship, poise and unction, and probably can handle lines well, but he concentrates on the pianology in the main.

Rocco's style is a stand-up manner of addressing the instrument, interspersing it with taps and breaks. He left 'em hungry after 14 minutes here, which is plenty long, basically, for what is technically only another piano specialty. *Abel.*

MURTAH SISTERS (3)
Comedy
12 Mins.
Folies Bergere, N. Y.

The Murtah Sisters are femme Ritz Bros., and the middle one especially is a madcap comedienne. They make for good nitery comedy, and, with grooming and some extra material, will come up in a distinguished manner in another season or two.

They look well and affect 'sophisticated' attire, but segue from their operatic 'Curse of an Aching Heart' into lowdown jam and hokum. Their 'debutante' opening routine sets them well, but they go into the zany antics in short order and produce a pleasing comedy score all told. *Abel.*

HELEN HOWE
Monologist
Village Vanguard, N. Y.

Helen Howe, a product of the chautauqua circuit, is making her debut in the nightclubs with this engagement at the Village Vanguard in New York's Greenwich Village. Possessing the material and knack for selling, she appears right for the intimate supper clubs as a novelty class booking.

Miss Howe's manner of presentation bespeaks her long experience before club women and in high school auditorium dates. Hers is the kind of polite entertainment that's superlative in its subtleties and explosive, to some extent, in its connotations.

Miss Howe based her turn, when caught, on morale as practiced during wartime by women. There was morale as practiced by the swank set, by the club women and, lastly, by the women of Back Bay Boston at a local servicemen's recreation center.

The informality of the Vanguard would suggest to Miss Howe that she dispense with the dinner gown and resort to something more in keeping with the atmosphere. Otherwise, she's a click. *Kahn.*

DICK BUCKLEY
Comedy
12 Mins.
Strand, N. Y.

Times do change, and what was the family time act a few years ago can now be a Broadway deluxer click, without change of format. It's the result of the war and the new type of audiences the latter has given to theatres. It's not only the free-spending, but the obvious intent of the customers to have fun and be entertained—in contrast to the 'I dare you to make me laugh' attitude that prevailed pre-Munich.

Buckley, an Englishman making his first appearance in N. Y., though he's played plentifully elsewhere in the U. S., is a perfect case in point. His act is corny and hokey, with little basis on talent, yet he gets howls. He gets four customers to come out of the audience and do the facial expressions of the Amos 'n' Andy radio program characters, while Buckley sits behind them and does the actual talking. And it's all unrehearsed and spontaneous, the volunteers do some self-embarrassing things. At show caught, Buckley got two youngsters and a soldier and sailor to play the parts, with the servicemen getting most of the laughs.

For a topper, Buckley works a hat-snatching bit with one of the volunteers, this time the soldier, and this also scored much stronger than it seems this type of bit is worth. The gag is an old juggling act routine.

One thing in Buckley's favor is his fast pace once he gets over the stage wait of picking the volunteers. *Scho.*

Lowe-Hite-Stanley Get Wash. Renewal, Raise

Washington, July 27.

Harry Anger of Earle theatre picked up option on Lowe, Hite and Stanley to play two weeks at the 13th street house within the next six months. Team played current engagement at $750 but will get $1,000 for return visits.

Night Club Reviews

FOLIES BERGERE, N. Y.

(HOTEL EDISON)

Willie Howard, Murtah Sisters (3), Chaz Chase, Clawson Triplets, Noel Toy, Florence Hin Lowe, Lablanca & Garcia; Rosita Royce, Mercedita, Lester Horton Dancers (6), Eddie South and Irvine Orton bands; $2.50 and $3.50 minimums.

Arthur Lesser is going it alone at the Folies, with the nucleus of the Clifford C. Fischer revue retained, augmented by good comedy via Willie Howard and Chaz Chase. The original revue format is streamlined. Fischer is out, as are the Shuberts. Ralph Berger of the Latin Quarter, Chicago, is a new addition to Lesser's syndicate. Idea is to pay off Fischer's investment and for the show; and it's presumed Fischer also retains an equity in the Folies Bergere title with which he has been so long identified.

Now, as originally observed, the Hotel Edison's new room (it's in the old ballroom) has a good chance to get over, especially in this age of a free-spending public and a hunger for femme divertissement, escapology and the like.

With Howard and Chase on the marquee, plus the general high calibre of cuisine and management, Lesser ought to come out of the woods by September, and it will get better as the weather cools. Chase is from 'Star and Garter'; Howard's is a limited engagement.

Latter does his John J. Anthony scene, as in 'Priorities' two seasons ago, and gets a lot out of the French Prof. and the Marriage License-Enlistment Bureau mixup. This obviously makes for much double-entendre and some of it is not for Elsie Dinsmore's pink ears, but for the saloonatics it's palatable fare. It's the comic's second recent nitery engagement, having just closed at the Copacabana.

Chaz Chase's cigaret-consuming specialty, interspersed with his deadpan hock-dancing and kindred panto, is likewise standout. The Murtah Sisters (New Acts) click on their own.

The titular 'Folies Bergere' song remains a lilting air, and the international flavor is developed, leading into the Victory Ball finale. Noel Toy and Florence Hin Lowe, with her amazing contortive specialty, lend just a little too much Oriental flavor to the now streamlined show although the Celestial trappings are a sartorial highlight.

The Clawson Triplets, cute lookers, serve as personable number-leaders. Lablanca and Garcia make with the castanets; Rosita Royce is a flash with her flying pigeons; Mercedita is a Spanish beaut who projects like a howitzer and is worthy of even more spotlighting on strength of her chassis and s.a. personality. The Lester Horton Dancers have now been cut to a mixed sextet.

Eddie South is the new band, per usual registering with his violin specialties, and Irvine Orton plays the show well. *Abel.*

Jack Lynch's, Philly

Philadelphia, July 13.

Frakson & Son, Cerney Twins, Bill Bailey, Jane Matthews, Lorene Rhoda, Neil Fontaine, Eddie DeLuca Orch (6), Glamour Girls (10); no cover or min.

Jack Lynch has sliced his show nut for the torrid season but still comes up with a variety bill which has all the essence needed of good entertainment.

Highlighting are Frakson & Son who present a combined act which is mystifying but still plenty laugh-producing. Frakson, pater, has been seen here on innumerable occasions, but this is the first showing of the offspring. The kid seems to have inherited his dad's adroitness and showmanship. The way the pair make canaries, radio sets, cards, etc. disappear is still tops in entertainment. Particularly rib-tickling is their knack of snaring silver dollars from the customers' ears, noses, etc.

The Cerney Twins, pair of cute and talented youngsters, show improvement over their previous appearance here last year. Their stint includes the whole gamut of ballroom terpology from the graceful waltz to a switt routine in the more modern tempo.

Bill Bailey, sepia tap expert is a welcome addition to any bill. The terper whose style is reminiscent of the master himself—Bill Robinson—

(Continued on page 43)

Hitler Also Takes Rap For Shortage of Booze

Taking its cue from the OPA's recent appeal to radio and vaude comedians to 'lay off' gags that tend to put the blame for rationing and other wartime discomfortures on governmental agencies instead of Hitler, the liquor industry has initiated a similar stance.

Placards being distributed for posting in niteries and other nocturnal spots throughout the country sound a similar appeal, pointing out 'If you don't get what you want, don't blame us or your Government; blame Hitler.'

LESLIE
AND
ROLLINS
NOW HEADLINING
COLOSIMOS
CHICAGO
BOOKED FOR
2 WEEKS
HELD OVER FOR
13 WEEKS
THANKS TO
MIKE and ROSE POTSON
Personal Direction
RAY LYTE

WATCH FOR THE
NEW YORK OPENING OF
JIMMY RAY
The "Whispering" Soft Shoe
Dancing Star
Personal Management AL BORDE

'EGGS' ROYER
AT THE PIANO
CURRENTLY
SECOND WEEK
HELSINGS SHOW LOUNGE
CHICAGO
HELD OVER INDEFINITELY

Variety Bills

WEEK OF JULY 30

Numerals in connection with bills below indicate opening day of show, whether full or split week.

Loew

NEW YORK CITY
Capitol (29)
Phil Spitalny Orc
State (29)
The Freddysons
Low, Hite & Stanley
3 Suns
Ballantine
Harry Richman
Marye Raye & Naldi
PITTSBURGH
Stanley (29)
Tommy Tucker Orc
Arnaut Bros
Dorothy Keller
WASHINGTON
Capitol (29)
Mary Beth Hughes
Al Gordon
Happy Felton
Shirley Wayne
Carole & Sherod

Paramount

NEW YORK CITY
Paramount (28)
Andrews Sis
Mitchell Ayres Bd
Tim Herbert
Carr Bros
CHICAGO
Chicago (29)
Ozzie Nelson Bd
Harris & Shore
Paul & W La Varre
Sons of the South
Jean Blanche
MIAMI
Olympia (28-31)
Lloyd & Willis
Al Ferguson
Fielder & Harriet
Viola Layne
Boca Raton Sax 8
OMAHA
Orpheum (29)
Beatrice Kay
Chuck Foster Bd
Douglas Bros
Omar Pelletier
ST PAUL
Orpheum (29)
Bowes 9th Anni U

RKO

BOSTON
RKO (30)
Horace Heidt Orc
(23)
Tommy Tucker Orc
Bo Jenkins
Oxford Boys
Margie Hart
Hal Sherman
CLEVELAND
RKO Palace (30)
Charlie Barnet Orc
Mitzi Mayfair
Oxford Boys
Pinky Lee
(23)
Lionel Hampton Or
Carl & Harriet
Billie Holliday
Canfield & Lewis
Dooley Wilson
COLUMBUS
RKO Palace (2-4)
Ada Leonard Orc
Virginia Weidler
Diamond Bros
(27-29)
Ozzie Nelson Orc
Harriet Hilliard
Sons of the South
Harris & Shore
Paul Lavarr & Bro
Jean Blanch
ROCHESTER
RKO Temple (30-1)
Ada Leonard Orc
Virginia Weidler
Diamond Bros
SAN FRANCISCO
RKO Goldengate (29)
Vaughn Monroe Or

Warner

NEW YORK CITY
Strand (30)
Carmen Cavallaro O
Connie Haines
Capella & Patricia
Dick Buckley
Perry Como
(23)
Carmen Cavallaro O
Connie Haines
Capella & Patricia
Dick Buckley
Perry Como
PHILADELPHIA
Earle (30)
June Preisser
Cliff Edwards
3 Stooges
Dick Rogers Orc
(23)
Ada Leonard Orc
Virginia Weidler
N Rae & Waterfall
Mitzi Mayfair
PITTSBURGH
Stanley (30)
Tommy Tucker Orc
Arnaut Bros
Dorothy Keller
(23)
3 Kings
Cliff Edwards
Toy & Wing
3 Stooges
WASHINGTON
Earle (30)
Roxyettes
Lew Hoffman
The Imaginators
Pat & Sylvia
(23)
Roxyettes
J Holst & Milady
Pat Henning

Independent

NEW YORK CITY
Music Hall (28)
Don Cossacks Co
Walter Dare Wahl
Erno Rapee Orc
Roxy (28)
Russ Morgan Orc
Ray English
Elizabeth Talbot
8 Co-Eds
Connee Boswell
Apollo (30)
Fitz & Carroll
Sammy Birch
LONG ISLAND
Bayside (31)
Edith Valle
Bob Coffey
Jamaica (26-28)
So American Nights
Juanita Juarez
(29-1)
Bento Bros & Ritz
Bobby Carr Co
The La Marrs
Georgie Kaye
Sinclair & Leroy
ATLANTIC CITY
Hamid's Pier (31-1)
Atlantic City (31-1)
Joe Howard
Steel Pier (30)
Eddie Blum
Jean Southard
J Holst & Milady
Ciro Rimac Co
Sammy Kaye Orc
Ben Yost Quartette
Ben Yost's Singers
Eddie Kaplin
Dick Dana
Bob Ferguson
Sharkey
Clem Belling
Jack Mann
BALTIMORE
Hippodrome (30)
Smiley Burnett
Victor Borge
Jimmy Scribner
3 Winter Sis
Grace & Nicco
State (29-31)
Bob Jean Bernhardt
George Jones
Dave Seed Co
M Asche Lucky 6
(1-4)
3 Step Sis
Helene & Her Violin
Judson Cole
Capt Heyer's Horse
CAMDEN
Towers (30-1)
Janet May
Rio & Rita
Walter Donahue
Jean Bedini & M
Ben Yost's Vikings
HARTFORD
State (30-1)
Jerry Wald Orc
Louis Jordan Orc
The Graysons
Gus Van
INDIANAPOLIS
Circle (30)
Woody Herman Orc
Paul Winchell
Olsen & Shirley
PHILADELPHIA
Carman (30)
Patsy Garrett
Roy Davis
3 Kings
WASHINGTON
Howard (30)
Earl Hines Orc
Roy Rogers
Red & Curley
WATERBURY
Polis (28-29)
Jerry Wald Orc
Emil Boreo
Shayne & Armstr'ng
Helen Honan
Willow Grove Park (1st only)
Patsy Garrett
Roy Davis
3 Kings
WORCESTER
Plymouth (26-28)
Gus Van
Juggling Jewels
Richards-Adair Co,
Sinclair & Leroy
Lord Lyon

Cabaret Bills

NEW YORK CITY

Algiers
Don Baker Orc
Edith Barrie
Odaliques (6)
Lolita Moya
Aquarium Rest.
M Powell Maniacs
Alan Holmes Orc
Armando's
Jerri Blanchard
Barbara Leeds
Geo Morris Orc
Bal Tabarin
Dawn & Russell
Roy Douglas
Nico Covaro
S Montmartre Gls
Burke Twins
Ronnie de Campe
Lou Harold Orc
Tony Grey
Bill Bertolotti's
Lila King
Sally Goodwin
Moya Gifford
Loretta Lane
Don Sylvio Orc
Roberto Orc
Bill's Gay 90's
Ethel Gilbert
Harry Donelly
Charlie Ross
Bernie Grauer
Gay 90's Quartette
Blue Angel
Natalie Bodanya
Nora Sheridan
Joshua White
Stuart Ross
Wally Boag
Leonard Ware Trio
Cafe Society (Midtown)
Jimmy Savo
Golden Gate Quartet
B & E Kraft
Ellis Larkins Trio
Bobby Davis
Frances Henderson
Chin Wan
Vin Travers Orch
Jimmy Dwyer's
Frances Marshall
June Melville
Julia Gerity
Dorothy Kelligan
Adillin Kreesby
Lee Conrad
Keyboard Kuties
El Chico
Pilar Gomez
Dorita & Valero
Yola
Reinaldo Henriquez
Johnny Rodriguez
Nino de Moraes
El Morocco
Chauncey Grey Orc
Chiquito Orc
Andre Bodo
Charles Inwald
Famous Door
Chet Boswell
Iris Raye
Blue Drake
Hot Lips Page Orc
Harlequin
Dale Belmont
Irving Conn Orc
Havana-Madrid
Vincente Gomez
Rosario & Antonio
Rosa Luisillo
Maria Luisa Lopez
Jose Valencia
Varalas
Wally Wanger Line
Don McGrane Orc
Henri Noel
Hickory House
Diane Noble
Ancil Sweet
Larry Bennett Orc
Hotel Astor (Astor Roof)
Benny Goodman Or
Cocktail Lounge
Dick Kuhn
Hotel Belmont Plaza (Glass Hat)
Bill Ames
Mignon
Danny Daniels
Gordon Gifford
Linda Keene
Joe Pafumy Orc
Hal Saunders Orc
Hotel Biltmore
Carol Lynne
Ray Heatherton Orc
Hotel Commodore (Century Room)
Mishel Gorner Orch
Hotel Dixie (Plantation Room)
Al Trace
Hotel Edison
Tiny Hill Orch
Folies Bergere
Willie Howard
Chaz Chase
Murtah Sis
The Maxellos
Clawson Triplets
Rosita Royce
Florence Hin Lowe
Robert Laurent
Malcia
Irvine Arton Orc
Eddie South Orc
Hotel Essex House (Casino on Park)
Barry Winton Orc
Hene Damur
Hotel Lexington (Hawaiian Rm)
Lani McIntyre Orc
Lelaini
Momikat
Hotel Lincoln (Blue Room)
Bobby Sherwood Or
Hotel Madison
Sonny Kendis Orc
Hotel McAlpin (Marine Grill)
Gladys Tell
Johnny Messner Orc
Hotel New Yorker (Terrace Room)
Johnny Long Orc
Marilyn Day
Gene Williams
Mary Jane Yeo
Lee Sullivan
Corrynne Church
Robert Whight
Mary Jane Lawson
Billy Peterson
Art Paulson Orch
Peter Kent Orch
Hotel Park Central (Cocoanut Grove)
Cab Calloway Orc
The Cavaliers
(Royal Palm)
Ragtime Smitty
Flo Hart
Frank Rosati
Linda Carroll
Hotel Pennsylvania (Cafe Rouge)
Glen Gray Orc
Hotel Pierre (Cotillion Room)
Rasha & Mirko
Fred & E Barry
Stanley Melba Orc
(Cafe Pierre)
Ellen Mitchell
Stanley Melba Orc
Hotel Plaza (Persian Room)
Maurice & Cordoba
Bob Hannon
Larry Siry Orch
Hotel Roosevelt
Walter Perner Orc
Hotel Savoy Plaza (Cafe Lounge)
Teddy Wilson Orc
Cafe Society (Village)
Kenneth Spencer
Pearl Primus
Mary Low Williams
Kath Ann Cornell
Norman Koker
Alphonse Cimer
F Newton's Orc
Casablanca
Mervyn Nelson
Wilma Cox
Blair & Dean
Harry Harden Orc
Canay Bd
Casbah
S & J Steele
Hobette Mack
'The Prince'
Don Maya Orc
Johnny Johnson (3)
Casino Russe
Blanka
La Belle Alexia
Jascha Davidoff
George Sattan
Nadia & Sasha
Gypsy Chorus
Arlene
Bea Foley
Frances O'Connell
Marie Daley
Dorothy Mack
Marlene Francis
Paula Valera
Cerutti's
Maryon Dale
Garland Wilson
Eddie Steele
Mae Barnes
Shirley Conklin
Inez Mathews
Mary Tally
Chateau Moderne
Kay Parsons
Terrace Boys
Club 18
Jackie Gleason
Vince Curran
Joe Frisco
Gaye Dixon
Hazel McNulty
Gordon Andrews O
Club 51
Frankie Hyers
Marco
Pat Harrington
Dorothy Bigbee
Peggy O'Neill
Marsha Kent
Ben Martini Orc
Club 1-2-3
Roger Stearns
Myra Kingsley
Copacabana
Minevitch's H R
Perry Como
Di Gitanos
Kent Edwards
Betty Jane Smith
Ray Lynn
Diane Davis
Samba Sirens
Frank Marti Orc
Nat Brandwynne Or
Cog Rouge
Elaine Jarrett
Dick Wilson Orch
Bela Bizony
Jack Dempsey's
Victory Boys & Girl
Dave Roberts Trio
Don Baker
Barbary Coast Boys
Diamond Horseshoe
Bob Hall
Vivien Fay
Victoria Rane
Ross Sis
Keith Hall
Sylvia Barry
Harry Meehan
James B. Allison
Four Rose Buds
Will Quentmeyer
Rosalie Grant
Dillo Banks
Four Rollerettes
Six Debutones
Georgia Francis
Pamela Britton
Don McGrane Orch
Henry Noel Orch
La Vie Parisienne
Libby Holman
Paula Lawrence
Celeste Holm
Josh White
Milskaya
Rasha & Mirko
Leon & Eddie's
Joey Adams
Tony Canzoneri
Dolores King
Leo Fuld
Swansonia
Three Samuels
Wilfred May Trio
Leon Palmer
Hot Steppers
Lou Martins Bd
Monte Carlo Beach
Mary Howard
Diana
Freshmen
Dick Gasparre Orc
Ralph Rotgers Orc
Monte Carlo Garden
Allessandro Rosati
Milan Smolen
19th Hole Club
Chiquita Venizia
Mickey Mallory
Milt Mann Orc
Number One Bar
William Russell
Adele Arden
Bob Downey
Fredric Vonn
Hazel Webster
Old Roumanian
Henny Nadell
Fanchon
Leo Fuld
Sadie Banks
Joe LaPorte Orc
Place Elegante
Bill Farrell
Carmen Rossi
Vince de Costa
Marita
Joseph Marvin Orc
Hotel Sheraton (Satire Room)
Stefani & Armando
Hal Yates
King Johnson Orc
Hotel St. Moritz
Dolores Del Carmen
Ron Perry Orc
Hotel Taft
Enoch Light Orch
Sunny Skylar
Hotel Waldorf-Astoria Starlight Roof
Leo Reisman
Morton Downey
Mischa Borr Orc
Hurricane
Duke Ellington
Leticia
Radio Aces
Callahan Sis
Al Hibbler
Coleman Clark
June Taylor Dcrs
Iceland Restaurant
Ruth Denning
Cliff Conrad
Marlyn & Martinez
Lorrain Vernon
Great Johnson
Ted Eddy's Orc
Angelo Orc
Jimmy Kelly's
Glenda Hope
Mary Murray
Kay Masten
Honey Aines
Kay Marshall
Danny Higgins
Carter & Ross
Lorna Rhode
Margaret Gray
Vaughn Comfort
Joe Capella Orc
Kelly's Stable
C Hawkins Orch
Dorothy Manners
Clarence Profit 3
Billy Daniels
Jean Paddock
Miss Rhapsody
La Conga
Larry Kent
ChuChu Martinez
Juanita Juarez
Stuart & Lee
Winnie Hoveler Gls
Machito Orc
Jose Curbelo
La Martinique
Dick Haymes
Frances Faye
Jan Murray
Gene Van Grona
La Martiniquettes
Maxi Bergere Orc
Socasses Orc
Latin Quarter
Georgie Price
Harrison & Fisher
Christiani Family
Carol King
Carlton Emmy Pets
Barbara Belmore
Art Tubertini
Ernest Franz Orc
Queen Mary
Naya Grecia
Vera Niva
Castaine & Barry
Guy Martin Girls
Pat Clayton
Irving Conn Orc
Peter Rotunda Bd
Queens Terrace
Phil Foster
Susan Carol
Jeane & Phillips
Adams & Dell
Jack Allyn
Ned Harvey Orc
Rainbow Inn
Bobby Lange
Toni Arden
Francine Fountaine
Earl Lindsey Gls
Sid Saunders Orc
Boada Orc
Riobamba
Marie Rosenbloom
Lorraine de Wood
Jerry Bergen
Sidney Fields
Charles Baum Orc
Noro Morales Orc
Rogers Corner
Korn Kobblers
Adrian Rollini Trio
Rose Perfect
Ben Yost (5)
Harry Lefcourt Orc
The Aristocrats
Waikiki Hula Maids
Jeanne Claire
Charlie Carlile
Johnny Pineapple O
Meyer Davis Orc
Adams & Dell
Victor Quartet
Harold Green
Connie Howell
Hollander
Sater & Sherr
Stylists
Harold Sandler Orc
Ruban Bleu
Kay Penton
Walton & O'Rourke
Liberacci
Smith Kids
H Chittison (3)
Russian Kretchma
Daria Birse
Lola Zalipskaya
Senya Karavaeff
Michel Michon
N Matthey Orc
Vladimir Kayaloff
Nastia Poliakova
Marusia Sava
Misha Uzdanoff
Samoa
Talima
Muilana
3 Hot Peppers
Hawaiian Ser
Spivy's Roof
Spivy
'Bus' Davis
Hildegarde Halliday
Noble & King
Stork Club
Larry Siry Orc
Charles Baum Orc
Fausto Curbelo Orc
The Place
Irene Barkley
Pat Ring
Evelyn Brock
Skeets Tolbert
Tony's Trouville
Jacquelina
Joe White
Harry Gibson
'Bus' Davis
Ubangi Club
Viola Jefferson
Hot Cha Drew
Joe Washington
Cook & Brown
Claudia Wheeler
Socassas Orc
Versailles
Val Olman Orc
Panchito Orc
Jerry McMahon
Mitchell Brother
Dorothy Porter
Charles Weidman
Betty Ann Nyman
Frakson & Watnick
Six Ver-Sighs
Village Barn
Bernie West
Jube Sheeran
Johnny Faust
Scott & Sussane
Barbara Ashley
Don Richards
Zeb Carver
Tiny Clark
Ben Cutler Orc
Village Vanguard
Eddie Heywood Orc
R Dyer-Bennett
William Franklin
Helen Howe
Eda Dova
Carol Channing
Don Fry
Phil Leeds
Wivel
Bob Lee
The Irelands
Tommy Hayden
Francisco
Carmen Montoya
Gertrude Hild
Harry Horton Orc
Carlos Varalas Orc
Hilda Salazar
Thomas Rios Orch
Zanzibar
Ella Fitzgerald
Berry Bros
Maurice Rocco
Moke & Poke
Earle & Francis
Avis Andrews
Don Redman Orc

BOOKING THE NATION'S LEADING INDEPENDENT VAUDEVILLE THEATRES
EDWARD SHERMAN AGENCY
NEW YORK
PARAMOUNT BUILDING
BEVERLY HILLS, CAL.
CALIFORNIA BANK BLDG.

Radio Swamis

Continued from page 1

flies.—Maj. Paul C. Raborg, WINS, New York.

The Little Steel yardstick will be laid aside, but its principles will be embodied in a more elastic formula. —H. R. Baukhage, Blue.

Taft will be a Republican candidate in 1944.—Walter Winchell, Blue.

Italy will collapse in three months, Germany in nine.—Emil Ludwig, NBC.

There is little doubt that Hitler soon will try to invade England.—Boake Carter, Mutual.

Roosevelt will run against Willkie. —George Hamilton Combs, Jr., WHN, New York.

MacArthur is on his way to the Philippines and will soon get there. —Henry J. Taylor, Blue.

Herb Reis has returned to road manager spot with Charlie Barnet's orchestra, replacing Morty Davis.

Night Club Reviews

Continued from page 42

puts added zing in his stint by his rapidfire patter.

Jane Matthews takes care of the femme end of tap-terps department. She's attractive and sells for tops.

Vocals are handled by Neil Fontaine, who doubles as m.c., and Lorene Rhoda, oversized canary who has been moved up from the cocktail lounge. Latter built on the lines of Kate Smith, has an ear-soothing pair of pipes. Fontaine gives his usual smooth performance.

The house line (Glamour Girls) appears in two production numbers. Their costumes are a bit on the shopworn side. Eddie DeLuca's aggregation takes care of show accompaniment and dansapation in usual workmanlike style.

House almost capacity when caught. *Shal.*

Cocoanut Grove, N. Y.

(PARK CENTRAL HOTEL)

(Cab Calloway Orch (17) with Frances Brock, Cab Jivers (6), Charlie & Dottie, Cavaliers (4), Loraine; $2 minimum, $3-$4.50 Saturdays and holidays.

With the Cab Calloway band opening this Park Central hotel roof cafe is back with a name band policy after approximately three years. In the interim the revue-type of production has been used.

Judging from picture house business for name bands along Broadway it appears likely that Calloway will revitalize the Grove. The Calloway band with its effervescent leader remains one of the top musical combos in the country. Opening show was brief, due to Calloway's late arrival from Boston the same day and two broadcasts the first night. But there's little doubt, as indicated in some 25 minutes, that Calloway's terrific musical wallop will easily satisfy those looking for long hoofing periods with light entertainment.

Calloway, following his conventional 'Moocher' theme signature, opens with 'Old Black Magic,' delivering the lyrics, and also does a parody on the same tune titled 'Old Black Market.'

Calloway's best was an oldie—'St. James Infirmary Blues.' Cab Jivers, sextette from the band, scored heavily with a jam session number titled 'That's the Lick, Jack.' Consisting of xylophone, clarinet, cello, drums, cornet and guitar, the group is a cinch as a specialty turn. Charlie and Dottie, mixed team of tappers, follow with good results while Frances Brock, warbler, clicks with 'Indian Love Song.'

Cavaliers, a quartette with the band, and Loraine, another thrush, were not flashed on opening night.

Room has been smartly redecorated with new prop plaster coconut trees and balcony effects. *Mort.*

BLUE ROOM, N. O.

New Orleans, July 22.

Gaynor & Ross, Terri La Franconi, Wallace Puppets, Roberts & White, Virginia Maxey, the Debonettes (5), Bob Allen & Orch.

New show in town's swankiest nitery is 60 minutes of sock entertainment that combines novelty, melody and comedy. Tasty dish is pleasing heavy trade here. Acts and band came in for plenty of kudos opening night when caught.

Allen's orch, making its first appearance here, is capable of making with the sweet and the hot to the satisfaction of all customers. Leader, who appeared here several season's ago as warbler with the late Hal Kemp's orchestra, is on the retiring side and could be just a little showier on the stand. Orch contributes program of music that is distinctly danceable and leader's singing left nothing to be desired. Band plays a rep of standard tunes, new pops. Brass was a little loud but most new bands here have this trouble until they get accustomed to the room.

Floor show is opened by Gaynor and Ross, roller skating team, who gave the big crowd some thrills. Their hair-raising whirls, twists and spins are performed on a platform. Act gets big hand.

A below-the-border touch is provided by Terri La Franconi, Mexican warbler with nice pipes, who clicked with songs of his native land done with gusto. He makes nice appearance, with elaborate costume of caballero.

Wallace Puppets provide something new and novel in this type of entertainment. Entire chorus dances while an eccentric pianist plays the accompaniment and acts as m.c. Act took its share of bows.

Comedy is provided by the dance team of Roberts and White. Their mimicry of w.k. dance teams draw plenty of laughs. Their satire on a New Orleans jitterbug couple, done as an encore, won big hand. Gal is Judy Canova type and her every antic get laughs.

First nighters also took pert Virginia Maxey, Allen's vocalist, to their hearts. Youngster sings well and gets nice returns. Her duet with Maestro Allen was good for an encore.

The Debonettes are five tall lookers with nifty chassis, whose precision routines are strikingly original. Their execution of a turn titled 'The Machine Age' drew bravos. The act, produced and presented by Rene Fraday, top-flight French producer who fled to America before the Nazis invaded Paris, is fresh, clean and smartly costumed.

Allen is adequate on backgrounding the acts and for customer dansapation. *Linz.*

New Tax Worry

Continued from page 3

that around 40%, possibly more, of this income will be siphoned off through direct and indirect taxation.

Indicative of the effect of higher taxation is belief entertained in financial circles that dividend payments for 1943 will fall below those for 1942.

Insofar as picture house attendance figures are concerned it is noted that while average weekly payroll for factory workers has jumped from around $24 in 1939 to around $40 this year, living costs plus increased taxes will wipe out most or all of the difference. Simultaneously, the war production boom is showing signs of levelling off from its high.

Cowdin's Tour

Hollywood, July 27.

J. Cheever Cowdin, chairman of the board of Universal Pictures, is scheduled to leave shortly for a tour as chairman of the finance committee of the National Association of Manufacturers to discuss tax problems affecting all industries.

He is scheduled to visit 12 more states, having already been in 36, completing a swing around the country which he started last year.

Cowdin is understood discussing new tax measures likely to affect all business. NAM committee will likely present tax suggestions to the Senate Finance Committee in due course. The corporaion tax rates suggested by Cowdin on behalf of the NAM last year were adopted by the Senate at that time.

Bowes' Ams

Continued from page 1

them worth the bother.' Which means that Bowes considers $200,000 a year, the minimum profits the units have earned since started in 1935, as chicken feed.

Goldberg originally conceived the idea of putting out Bowes' amateur units, but was first stymied by the Major and NBC, on which network Bowes was then sponsored by Chase & Sanborn at a $6,500 weekly salary. Goldberg eventually got Bowes interested and was hired as g.m. In the first 12 months, 1935-36, when there was a peak of 15 units on the road, the amateur shows netted $900,000. NBC's Artists Bureau, now defunct, got 10% of this, as Bowes' radio agent, but its windfall lasted only one year. In the fall of 1936, Goldberg interested Chrysler in taking over the sponsorship of the Bowes ams. The auto firm paid Bowes $25,000 a week and moved him to CBS, the change of network precluding the necessity of Bowes paying commissions of any type, quite a saving considering his income from Chrysler and the terrific earnings of the stage units.

$7,500 and Percentage

In the first three years of the stage units, Goldberg got as high as $7,500 guarantees, plus percentages, per unit that never cost more than $2,500. Of late, the units have been selling for around $2,500 flat, and still earning big profits, despite the fact that $500 per week is charged off each unit for office expense, etc.

When Goldberg first conceived the idea of trouping the stage units, Bowes wasn't getting any income at all from personal appearances of his amateurs. At that time NBC was booking weekly winners for dates at the Palace, N. Y., and Albee, Brooklyn, and collecting 10% from each amateur's salary.

In quitting Bowes, Goldberg, who is now one of the best informed men in the country on stage show routes, figures on going into production on his own. In setting up the tours of the amateurs, Goldberg routed them through thousands of playdates, many of them in schools and auditoriums in small towns that had never seen a stage show.

Bowes turned down Goldberg's offer to buy the stage rights to the units, plus Bowes' name, of course.

B'way Steady, Biz Expected to Climb; 'Ice' Passes Year at $31,000, 'Bed' OK At 23G, 'Star' Slips, 16G, 'World' 15G

Heat wave moderated, and no material declines prevailed on Broadway last week, although grosses for some of the better b.o. shows continue somewhat under previous levels. Attendance is expected to climb steadily from now on, especially during August. One show withdrew last week and another calls it a date Saturday (31).

New season begins next week when three attractions are listed to debut in addition to an Army benefit show ('The Army Play by Play'). Four other arrivals are sl ted during the month.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), M (Musical), O (Operetta)

'Angel Street,' Golden (85th week) (D-730; $3.30). Just about getting by; rated around $5,500 or slightly more; due to play into September.

'Arsenic and Old Lace,' Fulton (131st week) (CD-898; $3.30). Some profit, but not among shows figured to hold over into fall; approximately $7,000.

'Dark Eyes,' Belasco (27th week) (CD-1,000; $3.30). Final and 28th week; fared well enough during goodly stay, and cleaned up in picture rights coin. Grossed $5,000 last week.

'Early to Bed,' Broadhurst (6th week) (M-1,142; $4.40). Started out strongly early last week when better weather prevailed; estimated over $23,000 and expected to stay into new season.

'Harriet,' Miller (CD-940; $3.85). Will resume Monday (2) and should play well into next season.

'Janie,' Playhouse (46th week) (C-365; $3.30). No new attraction listed for this spot and has chance into new season; rated around $6,000 or slightly more.

'Kiss and Tell,' Biltmore (18th week) (C-920; $3.30). Up a bit last week, with gross quoted over $15,000; looks like cinch through 1943-44.

'Life With Father,' Empire (191st week) (CD-1,062; $3.30). Run leader figures to play well into new season; still making some money; quoted well above $9,000.

'Oklahoma,' St. James (17th week) (M-1,520; $4.40). On days when it's not too hot boxoffice line extends across pavement; practically every visitor first asks for tickets to this rock musical; $30,600.

'Rosalinda,' Imperial (39th week) (M-1,450; $3.30). Some cutting at boxoffice, but that goes for other run shows, too; still in the money with gross again around $20,000.

'Skin of Our Teeth,' Plymouth (36th week) (CD-1,075; $3.85). Again around $11,000, okay; has another five weeks to play, and takings should improve before tour starts.

'Something for the Boys,' Alvin (28th week) (M-1,375; $4.40). Drawing real business with some standees last week; rated around $27,500.

'Sons o' Fun,' 46th St. (77th week) (R-1,347; $4.40). Olsen and Johnson returning to cast in about three weeks; laugh revue still doing well, $20,000, but Philly reports it due next month.

'Stars on Ice,' Center (resumed engagement) (52d week) (R-2,966; $1.65). Has passed year's run; layed off for month or so, with new numbers added; getting great business, $31,000; only 'Follies' getting more; 58 standees last Wednesday matinee, best attended performance of week.

'Star and Garter,' Music Box (57th week) (R-990; $4.40). Slipped under $16,000, which may provide some profit; expected to improve during August, and if so will extend well into new season.

'The Doughgirls,' Lyceum (30th week) (C-997; $3.30). Picked up somewhat, but hit has been close to capacity right along; last week approached $16,500.

'Those Endearing Young Charms,' Booth (6th week) (C-712; $3.30). Four-person play got $4,500, but continues; moves to Belasco Monday (2); 'Two Mrs. Carrolls' comes here next week.

'Three's a Family, Longacre (11th week) (F-1,016; $3.30). Using some cut rates, but has been climbing; rated around $9,000 or more, and expected to play into October.

'Tomorrow the World,' Barrymore (15th week) (D-1,014; $3.30). Picked up as anticipated and was close to $15,000; real business for drama of its type.

'Ziegfeld Follies,' Winter Garden (17th week) (R-1,519; $4.40). Rated around $35,000; considerably under capacity, but biggest gross in town and plenty profitable.

Revivals

'The Student Prince,' Broadway (7th week) (O-1,294; $2.75). Supposed to be followed by 'Blossom Time,' but no date set; 'Prince' continues to excellent business for oldie; $18,500.

'The Vagabond King,' Shubert (4th week) (O-1,325; $3.30). Disappointing so far, and running behind other operetta revivals; rated around $12,500 last week.

LONELY HEARTS!

Young man, with ability, wishes to meet refined talent scout. Object, Hollywood. See

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'Carrolls' 17G In Philly Surprise

Philadelphia, July 27.

What is figuring as establishing some kind of a legit record here in Philly was tabbed by the Robert Reud-Paul Czinner production of 'The Two Mrs. Carrolls' (Elisabeth Bergner), which in its second week at the Forrest theatre, got nearly $17,000. With top at $2.20 and the week being that of July 19, with plenty of sizzling weather except at the weekend, the gross is really something.

Show is being held for third week and advance promises at least an equally high attendance for the getaway stanza.

Bucks County Playhouse didn't hold up to pace established previous session by 'Biography' with Ilka Chase, but last week's offering, 'The Late Christopher Bean,' already seen here several times, got a satisfactory $7,200, with Pauline Lord again its star.

SIDNEY-ADLER-'EYRE' CHOICE $12,000 IN DET.

Detroit, July 27.

Helped by lack of vacations among the hundreds of thousands of war workers, in its first week at the Cass, 'Jane Eyre,' with Sylvia Sidney and Luther Adler, clicked up a choice $12,000 at $1.65 top last week. Play stays on with nice nods from the crix.

Winding up its eighth week, 'Abie's Irish Rose' grossed slightly better than $8,000 at the $1.65 top at the Lafayette. Comedy will continue two more weeks, having bridged most of the summer, before Constance Bennett comes in Aug. 8 in 'Without Love.'

Glenda-'Brief Moment' Good $5,800 in Toronto

Toronto, July 27.

Glenda Farrell in S. N. Behrman's 'Brief Moment' scored a very good $5,800 last week at the Royal Alexandra here, with 1,525-seater scaled at $1.50 top.

In new summer season at the Alexandra, Manager Ernest M. Rawley is this time trying it alone after being in association for three seasons with Frank McCoy.

'Rose Marie' 9½G, Toledo

Toledo, July 27.

'Rose-Marie,' second offering in the four-week musical opera season of the Toledo Civic Amusement Guild at the Walbridge Park Zoo Amphitheatre, closed last week (25) with an estimated gross of $9,500 for the week.

About 21,000 was the total attendance.

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FREDERICK WINSOR in
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Opening July 29th — Opening July 29th
By F. A. W. BRYAN and RICHARD GODDARD
Bawdy and Sensational Elizabethan Comedy

'Corn' Boff $13,000 At $1.65 Top, New'k

Newark, July 27.

Ethel Barrymore checked out of the Adams last week with nine performances of 'The Corn Is Green' behind her and an estimated $13,000 in the till. With orch prices tilted to $1.65 during the run, gross represents the highest legit total since stage fare was revived here last year. Production rates as the first winner the Adams has had this season.

'Eve of St. Mark' set to open a week's stand tonight (27). The Adams reverts to bandfilm policy Aug. 26.

'Kiss,' 17G Tops Chi; 'Dough,' 11G; 'Ladies,' $12,700

Chicago, July 27.

Several attractions profited last week from the constant stream of out-of-town visitors and the many conventioneers on hand.

Estimates for Last Week

'The Doughgirls,' Selwyn (20th week) (1,000; $2.75). Sticking around $11,000.

'Good Night, Ladies,' Blackstone (67th week) (1,200; $2.75. Picked up considerably for $12,700.

'Junior Miss,' Erlanger (4th week) (1,300; $2.75). Doing mildly. Closes Saturday (31). Around $6,000.

'Kiss and Tell,' Harris (11th week) (1,000; $2.75). Dropped a little but holding its own at $17,000. Still the leader.

'Maid in Ozarks,' Great Northern (47th week) (1,400; $2.75). Extensive advertising upped receipts to $10,500.

'Private Affair' Held Up 4 Days in L.A., By Star Switch; 'Claudia's 12G

Los Angeles, July 27.

Opening of 'Nancy's Private Affair,' originally set for last night (26) at the Mayan, is off until Friday (30) following withdrawal of Lilian Harvey as femme lead with Charles Purcell. Miss Harvey, British subject, is permitted only one show in the states a year under Equity's rules for aliens and had already committed herself for a New York presentation. Isabel Jewell takes over in the Myron C. Fagan presentation here.

'Claudia,' in its second visit to the Biltmore, was nicked slightly last Thursday (22) due to street car strike but hit approximate $12,000 for first week. 'Blackouts of 1943' at the El Capitan in Hollywood holds steady at its regular $14,000-$14,200 weekly estimate, taking latter figure last week.

William Harris, Jr., and Irving L. Jacobs open 'Silk Hat Harry,' play by Vincent Lawrence, at the Hollywood Music Box Thursday (29) for two weeks.

'Jr. Miss' Still Hot At $8,000 in Boston

Boston, July 27.

The Hub's only legit attraction continues to baffle the dopesters. 'Junior Miss,' here for its third long session (second time at pop prices), jumped back to a jaw-dropping $8,000 for its 10th frame at the semi-air-conditioned Colonial notwithstanding plenty of Fahrenheit, the opening of the Esplanade outdoor concerts, and the hefty attraction of current film bills. End, though, is definitely set for Aug. 7.

Cambridge strawhat had a pretty good week with Ilka Chase, drawing just over $2,500, which is about two-thirds capacity. Had an extra matinee Wednesday (21).

The fall season continues to grow more impressive. Set so far for Aug. 30 are 'Dark Eyes,' Plymouth; 'Big Time,' Shubert, and 'Life With Father,' Colonial. Set for Sept. 13 are 'Ghost in the Woodpile,' 'Skin of Our Teeth' and 'Kiss and Tell,' latter definitely at Plymouth. On the 15th, 'One Man's Venus' is slated to go at the Shubert; on the 20th, 'Othello' (Guild auspices) at the Colonial, and about the first of October 'The Patriots' is due.

Still in the rumor stage are 'Taming of the Shrew,' 'Razzle Dazzle,' 'Mexican Hayride,' 'Snark Was a Boojum' and plenty of others.

Stone—'Take It' 5G, Prov.

Providence, July 27.

'You Can't Take It With You,' Playhouse (1,400; $1.10), starring Fred Stone, carried through fairly well to $5,000 in week's stand.

Inside Stuff—Legit

The N. Y. Times, in an editorial last week, gave high praise to the late John Anderson, although latter was the critic for the Journal-American. In part, the Times said: 'He knew the theatre in all its aspects. He was a brilliant writer, with a sense of humor and a love for the well-turned phrase. He was a historian, a reporter, a sound judge. In brief, he was a bright spot in the real lite of Broadway and newspaper row....He loved the theatre and the newspaper profession. He fought for a free theatre against the censorious and for a good theatre always....he had honest words to say and the wisdom to say them lightly, yet with obvious authority.' At the same time the Times went to bat for the critics generally:

'In the entire newspaper few men are more envied than the drama critic. He sees all the shows from good seats and for nothing. Sometimes there are no shows and all he has to do is write a breezy Sunday piece and go home to work on his biography of Duse. So thinks the layman. Truthfully, few chores around the shop are more exacting than that of the drama critic. He goes to his stalls not to enjoy but to report, and he can make no choice. He must see everything, the 10 worst as well as the 10 best. He returns to his desk breathless from battling the Broadway hordes, and then in the briefest space of time (even if he writes for an evening paper) he must be historian, reporter, editorialist, all at once. He must tell succinctly what went on; he must judge its values from a dozen starting points. And he must be bright. In a busy season he is a busy man, harried and hated by some, to others merely a source of a quarter-hour's amusement. It is no carefree life.'

Howard Lindsay, co-author and male lead in 'Life With Father' (Empire) wrote the Journal, saying he was hard hit by Anderson's death, and in an accompanying piece said, among other things: 'Those who work professionally in the theatre have an attitude of dismissing dramatic criticism much too lightly....Mr. Anderson said many wise and observant things. He said them very well indeed. To a sensitive perceptivity he added unfailing clarity. His death is a loss to the theatre.' Burton Rascoe, critic of the World-Telegram, was the first of Anderson's colleagues to write a farewell piece about him. Among others was Louis Kronenberger in PM, and Ward Morehouse in the Sun.

Several ex-Broadway press agents now in uniform are back on Broadway via assignment to publicize a show and film which will aid the Army Emergency Relief Fund. Pfc. Ted Goldsmith, on limited service at a Texas camp, is on the job for 'Army Play by Play,' which opens at the Martin Beck, N. Y., next Monday (2), with Sgt. Alex Kahn and Sgt. T. J. McNulty teaming with him. Sgt. Ben Washer, Pfc. Max Gendel and Pfc. Joseph Schenker are handling the press for Warners' picturization of 'This Is the Army,' opening tonight (Wednesday) at the Hollywood.

Milton Stern, who was stage manager of 'Sons O' Fun,' at the 46th Street, is being inducted this week, and his first assignment will be backstage with 'Play By Play,' a job he did originally when the show gave a one-night performance.

'The Two Mrs. Carrolls,' which attracted attention in Philadelphia as reflected in the exceptional summer grosses there, is the first managerial venture of Robert Reud and Dr. Paul Czinner. Latter is the husband of Elisabeth Bergner, who heads the cast, the former being press agent for 'Dark Eyes,' which is closing at the Belasco, N. Y., Saturday (31). 'Carrolls,' which scored a run in London, was tried out in the U. S. about five years ago, also being done in summer stock. 'Carrolls' was written by Martin Vane, pen name of Bayard Veiller's widow.

J. J. Leventhal and George Brandt, son of Harry Brandt, are interested. Youngster's share is said to be 25%, investment being his own coin saved in shares of other shows which the Brandts and Leventhal took over after Broadway engagements.

Bill Doll will be inducted by the Army Thursday (29) but so far as Mike Todd is concerned he will be on leave of absence from the producer's office with pay. Todd is the only producer known to have voluntarily made such specific arrangements for staff people who have gone into uniform. Doll's job of agenting 'Something For The Boys' (Alvin) and 'Star and Garter' (Music Box) will be handled by two associates, one being Lewis Harmon, who'll be senior p.a. pro tem.

Lease on the Sixth avenue (N.Y.) building occupied by the Brooks Costume Co. expires in November, and as the owner desires two of the floors now used by the shop, the costumers will probably move to new quarters. Report that Brooks may quit New York for the Coast is in error. Outfit is considering establishing a branch in Hollywood, where a temporary shop is operating.

Capt. Bill Fields of the Canadian Army, on leave as press agent for the Playwrights Co., has been on assignment in entertainment work and recruiting publicity, which has required trips to every province in the Dominion in the last two months. He's now taking a four-week course in infantry training at an officers center in Quebec.

Only legit manager's office hooked up to the house cooling system is at the Lyceum, N. Y., where Allen Schnebbe is in charge. That improvement was recently made when the office was renovated and Schnebbe's quarters made more commodious and attractive.

Current Road Shows

(July 28-Aug. 8)

'Abie's Irish Rose'—Lafayette, Detroit (28-7).

'Blackouts of 1943' (vaude)—El Capitan, Hollywood (28-7).

'Claudia'—Biltmore, Los Angeles (28-7).

'Doughgirls' (2d Co.)—Selwyn, Chicago (28-7).

'Doughgirls' (3d Co.)—Geary, San Francisco (28-7).

'Eve of St. Mark' (stock)—Adams, Newark (28-1).

'Good Night Ladies'—Blackstone, Chicago (28-7).

'Jane Eyre'—Cass, Detroit (28-7).

'Junior Miss' (2d Co.)—Erlanger, Chicago (28-31).

'Junior Miss' (3d Co.)—Colonial, Boston (28-7).

'Kiss and Tell' (2d Co.)—Harris, Chicago (28-7).

'Laugh Time' (vaude)—Curran, San Francisco (28-7).

'Let Us Be Gay' (stock)—Flatbush, Brooklyn (3-8).

'Maid in the Ozarks'—Great Northern, Chicago (28-7).

'Room Service' (stock)—Flatbush, Brooklyn (28-1); Audubon, N. Y. C. (3-8).

'Two Mrs. Carrolls' (tryout)—Forrest, Philadelphia (28-31).

'Without Love' (stock)—Audubon, N. Y. C. (28-31).

'DOUGHGIRLS' $16,500 IN 1ST FRISCO WEEK

San Francisco, July 27.

'Doughgirls' opened here for fine first week.

Estimates for Last Week

'Laugh Time,' Curran (1,774; $2.75) (3d wk). Two-a-day vauder picked up a little from second week, scoring good $19,000.

'Doughgirls,' Geary (1,500; $2.75). First sesh did all right at $16,500.

Loeb-Teddy Hart In 'Service,' $3,700, Balto

Baltimore, July 27.

'Room Service,' with Philip Loeb and Teddy Hart, was the summer stock attraction at the Maryland last week and garnered a fairish $3,700 at a top of $1.67 for the 1,280-seater.

Current is Fred Stone in 'You Can't Take It With You' at same scale.

'Rosalie' OK 38G in St. L.

St. Louis, July 27.

'Rosalie' revival here last week at the Municipal Theatre Assn's al fresco theatre in Forest Park drew an estimated $38,000, profitable.

'Desert Song' began a one-weeker last night (Monday), at which a crowd of more than 10,000 paid an estimated $3,500.

Equity-League Contract Expires Labor Day, but Renewal Seen

Basic agreement between Equity and the Managerial League of New York Theatres expires on Labor Day, but will be renewed. That was virtually decided last Thursday (22), when the showmen were hosts to Equity officers at luncheon in the Roosevelt hotel, N. Y. Agreement, which was for two years, will probably be extended for a similar period. General idea of the pact is that Equity will adopt neither policy changes nor rules onerous to managers.

There will be no radical changes in the extended agreement. Rules as set forth in Equity's booklet of regulations governing actor employment, dated April, 1943, have been given the managerial nod. Changes as of that date are technically not in effect so far as league members are concerned until the start of the new season, but compliance is required of all other managers. Equity states that there will be only two new rules, neither being objected to by the managers, while there is another change which the actors association claim is a 'clarification.'

Stock Producer Beefs To Equity on Dowling's Failure to Learn Lines

Cleveland, July 27.

Complaint against Eddie Dowling has been lodged with Equity by Saul Heller, producer of summer stock at the Hanna theatre here. The star is accused of not knowing his lines and failing to give a satisfactory performance during last week's engagement in 'The Petrified Forest.'

According to Dowling, he was so ill before signing a $1,000-a-week contract for the date that he had to have a blood transfusion. Knowing that, Heller said, he agreed to let the actor arrive late for rehearsals and to study his part at his hotel room because of Dowling's insistence that he is a 'quick study.' The critics panned the first performance as being exceedingly ragged, noting that Dowling was reading his lines from a script hidden in the menu during the first act and a book of poetry in the second and third acts.

'Petrified Forest' hit the lowest gross of the season so far, getting approximately $5,100, for about a $3,000 loss. It's figured the flop may even shorten the Hanna's stock season, which hasn't had enough box-office winners to satisfy the backers.

Equity officials stated yesterday (Tuesday) that pending receipt of formal charges against Dowling, no hearing or other action on the case is planned. So far, the union has received only a 'letter of complaint' from Heller, it was said.

2 OWEN DAVIS PLAYS SET FOR THIS SEASON

Playwright Owen Davis has at least two plays which are slated for Broadway production early in the new season. Dramatist has been ill on and off for the past six years but recently emerged from a hospital, where the final of a series of operations was successfully performed.

Both Davis plays are dramatizations of other writers' originals, one being based on Rose Feld's stories, 'Sophie Halemczik, American,' which have been appearing in The New Yorker. It will be produced by Irving Cooper. 'Sophie' will be his first solo production.

First of Davis's new plays to reach the boards is 'The Snark Was a Boojum,' now in rehearsal. It is being produced by Alex Yokel and Jay Faggen with the backing of Angels, Inc., a group of businessmen who aim to finance other Broadway shows. A third Davis play is also a possibility.

FIGHTS OFF ASSAILANT

St. Louis, July 27.

Marion Hughes, 23, a member of the Municipal Theatre Assn. chorus, fought off a would-be attacker last week as she was walking through Forest Park on her way to rehearsal in the al fresco theatre.

To cops, who are making a city-wide search for a young man about 25 years old, Miss Hughes said the man jumped from a clump of bushes along Opera Walk. In the fight that followed she suffered a broken left ankle and severe bruises.

Shows in Rehearsal

'A New Life'—Playwrights.

'The Army, Play by Play'—2d Service Command, John Golden.

'Murder Without Crime'—Jack Del Bondio, Bretaigne Windust, Tom Weatherly.

'The Merry Widow' — New Opera Co.

'Try and Get It'—A. H. Woods.

'My Dear Public' — Irving Caesar.

'The Snark Was a Boojum'—Alex Yokel, Jay Faggen.

'Run Little Chillun' — Lew Cooper, George Jessel, Meyer Davis.

'Balieff's Chauve-Souris'—Leo Greanin.

Influx May Up B'way Pace

Usually the low-water mark for Broadway grosses is around the Fourth of July, but this summer it's come two weeks later. Past several Saturday matinees showed definite attendance weakness, with the early half of the week much better, as in past summers. A prolonged heat wave accounts for the declines in grosses.

The hits have been affected to some extent, but there are no violent declines, and in show circles confidence is expressed that there will soon be a recovery by all the leaders. That is supported by reports from the hotels that reservations for accommodations are piling up heavily for the coming month.

Reports, too, that governmental authorities will terminate the ban on pleasure driving also make things brighter. Any number of people have given up plans for usual vacation trips because of transportation difficulties, which explains the likely convergence on the metropolis. Talk is heard in other communities that those with pending vacations aim to come to New York to see the ball games, races and shows.

Corresponding week last year there were 14 attractions on Broadway plus two vaudeville revues. Currently there are 20 shows, only one of which is definitely set to close, 'Dark Eyes' going off Saturday (31) after 28 weeks. Last August was virtually bare of premieres, but between the present week and Labor Day there will be half a dozen or more additions to the legit list.

CYNDA GLENN IN MIDDLE

Equity Refuses Initiation Fee Credit Due to AGVA Dues Delinquency

Instance arose last week where Equity refused to give credit for the initiation fee paid to another performer organization because the applicant was not in good standing with the latter union. Case applied to Cynda Glenn, comedienne, appearing with the St. Louis Municipal Opera Co., who in an application for Equity membership sought such credit on the basis of the interchangeability agreement sanctioned by the Associated Actors and Artistes of America.

Checkup by Equity disclosed that Miss Glenn had previously paid a $10 initiation fee to the American Guild of Variety Artists but has been delinquent in dues since February, 1942. It was pointed out by Walter Greaza, asst. exec. secretary of Equity, to the applicant that unless she brings herself up to date on AGVA dues, Equity would refuse to credit her with the initiation fee. Question arose when Miss Glenn asked for a refund after paying $109 to cover her Equity initiation fee, and was turned down.

M'w'kee Pabst to Reopen

Milwaukee, July 27.

The Pabst theatre, owned by the brewing company of the same name, will be reopened in October. House was closed about 10 weeks ago by building inspector's department.

A permit for $10,000 in repair work has been granted.

When it reopens the theatre will again be operated by Margaret Rice.

SPRINGFIELD, MASS., BARNS

Playgoers Outfit Seethes at False Report on Coin, Contract Situation

Springfield, Mass., July 27.

Members of the Playgoers of Springfield, Inc., were pretty red in the face when they learned last Wednesday (21) that the Springfield Republican that morning had played up on page one a yarn that all their checks and contracts were no good. Later in the day they began to see red as the story unfolded.

The story, broken the day before the annual meeting, told how the local legit organization had neglected to notify the secretary of state last year that it was changing its name from the Springfield Playgoers' League to the Playgoers of Springfield, Inc. Secretary of state was quoted to the effect that it was doing business illegally. Joker in the yarn was that all bills had been paid, nobody refusing or refusing to cash checks under new name, and no contracts had been signed for coming season, though several dates have been pencilled in.

Playgoers' officials were certain that the story was tipped by a once-active charter member of the three-year-old league.

At the meeting Thursday (22), banker Alfred H. Chapin was elected president to succeed Albert E. Steiger, who died in Boston this month after being slugged by a taxi driver. Post of executive secretary, held by army-headed Milton Hale, will be filled by appointment.

Dunning Writes, Abbott To Produce Musical

Phil Dunning, who teamed with George Abbott in writing 'Broadway' is again associated with the latter, this time on a musical comedy tentatively called 'King Coffee.' Abbott will produce it during the coming season. Dunning has outlined the book but to obtain authentic background he'll shove off for Brazil late next month.

Story is essentially Brazilian. Dunning will headquarter in Rio in quest for several native players important to the play's action.

Razing Van Curler O. H.

Schenectady, July 27.

Wrecking crews have started demolition of the old Van Curler Opera House on Jay Street. The building was constructed in 1892 and will be razed to make way for retail stores.

Negro Musical

Continued from page 1

miere the Negro folk play at Camp Kilmer, N. J., on Aug. 8, prior to its Broadway opening at the Hudson theatre the night of Aug. 11. The performance at the embarkation center will also be repeated on Aug. 9. It'll be the first time that a Broadway production has been given a camp tryout. As in the case of the regular USO units routed into camps and navy bases, there will be no admission charge for servicemen. The Hall Johnson-Clarence Muse play, which will have a cast of 85, including the Hall Johnson choir of 50 mixed voices, will be shown exclusively for Kilmer soldiers during the two-night tryout in the camp theatre.

Two other facets in the expanded soldier-legit production program developed during the past week, one of them also setting a new precedent in morale work. Under plans currently being mapped out by the American Theatre Wing, a legit house on Broadway will be taken over this fall for exclusive production of shows for servicemen. Details have yet to be ironed out, but the plan will likely embrace a series of musical and straight legit revivals which will operate on an eight-shows-a-week basis and to which all soldiers and sailors will be admitted free and all civilians barred. The program, of course, will not intertere with the present allocation of seats to servicemen for the other legit attractions on Broadway.

A committee of Camp Shows execs are meanwhile scanning the scripts of the legit clicks of the past Broadway season, with an eye toward routing a number of them, probably in condensed version, into the army camps during the fall and winter. Emphasis, as in the past, will be on comedy and on the less bawdy plays deemed best suitable for camp show presentation. Of last year's list that toured the camps, 'Junior Miss,' for one, will probably be retained.

ATAM Aroused By League Delay In Paying Off Despite WLB Okay; Managers Ask for Clarification

Official confirmation of the pay increase to the Association of Theatrical Agents and Managers, with its retroactive provision, was received last week from the War Labor Board, but delay in execution of the order by the League of New York Theatres has aroused furore within ATAM.

League told the union that while it had no desire to hold up payments, which have been piling up for months, on the advice of counsel it has asked for a clarification from the WLB.

Over the signature of William H. Davis, chairman, WLB wrote ATAM under the date of July 17, stating: 'The National War Board has found that the Arbitrator's Award does not conflict with the Wage Stabilization Policy of the Board and hereby authorizes the parties to put the terms of the award into effect.'

Point made by the League, or certain elements in it, was that WLB 'authorizes' but did not 'order' the award to be paid. Letter asking for clarification was allegedly sent WLB at the instance of Milton R. Weinberger. He's counsel for the League and also a Shubert lawyer.

ATAM members are talking of going on strike this week if the settlement is delayed much longer. There was talk of going into court for writ that would compel payment.

Increase is $15 per week generally but does not apply to all members. For instance the minimum pay for a press agent is now $165 as against $150 but when he takes on another show by the same management he will receive $135 weekly, the former salary having been $125. First associates will go from $100 to $115 and second associates from $75 to $90.

There are 200 press agent members of ATAM and slightly more than that in the company and house managerial group. Even though the new season has not started there are only 40 p.a.s and 60 managers not employed but no shortage in men is anticipated. Those in jobs current include men ahead and back with the 50 camp shows. ATAM is seeking a boost for those members, idea being to raise the general pay from $85 to $100, retroactive to May.

Sticking to Types

'Silk Hat Harry,' comedy slated to open at the Music Box, Hollywood, Thursday (29) as the first production by William Harris, Jr., in some years, has a producer and writer as two principal characters.

Latter are said to be patterned after A. H. Woods and the late Willard Mack.

Shuberts 50-50 In 'Chauve-Souris'

Unheard-of sharing terms in the booking contract for 'Chauve-Souris,' which soon opens at the Royale, N. Y., a Shubert house, have attracted attention in show circles. Reliably reported percentage is a 50-50 split which was known to have scared off one potential backer. Usual split for a straight show starts with 65-35, with the attraction's share increasing according to gross. In musicals the terms usually are 70-30, with some such attractions starting at 75%.

'Souris' is a revue of the intimate type. Indicated explanation of the 50-50 split is that the house is to pay the cost of the stage crew of around 12 men and 12 in the orchestra. Generally the house pays most of the backstage pay and shares in the pit. If more deckhands are needed for the revue, the attraction participates in that cost, same going for the musicians, union minimum for an orchestra being 16.

Revue is being presented by Leo Greanin, it being his first theatrical venture although he was connected with the Jooss Ballet. He sought to have 'Souris' classified as vaudeville and entered into arrangements with the American Guild of Variety Artists. Equity declared the revue to be legit and so it must operate on that basis, posting salary guarantees and paying rehearsal coin to the company.

'Chauve-Souris,' which originated in Russia, became a hit in Paris in the '20s with the late Nikita Balieff an integral factor as conferencier. Balieff's name is now made part of the show's title.

Nichols-Von Runkel Comedy in Stock Try

'They're Off,' racetrack comedy by Anne Nichols and Rip Von Runkel, will be tried out by Frank McCoy's stock company in Ontario and may reach Broadway later under McCoy aegis.

Playwrighting combo of Miss Nichols and Von Runkel stems from their collabing on radio version of Miss Nichols' perennial 'Abie's Irish Rose,' currently on hiatus from the networks but skedded to resume shortly. Duo is also reported mulling a sequel to 'Abie' titled 'Abie's Children.'

Harris-Oursler Prod. Team

Herbert Harris, president of Charbert, perfume and cosmetic firm of which William Gaxton is v.-p., has formed a producing partnership with Fulton Oursler, author, editor, radio commentator and playwright. Harris, who has had a financial interest in many shows, is the uncle of Dorothy, Herbert and Joe Fields and expects to start production with Oursler early in October.

Karson's 'Ankles' Away

'Ankles Aweigh,' musical being produced by Nat Karson, goes into rehearsal around Sept. 6. It will open around Oct. 15. Karson will take a leave of absence from his post as scenic director at the Radio City Music Hall, N. Y., to do 'Anchors,' which he'll direct himself.

Book, by Guy Bolton and Eddie Davis, was optioned by Karson about a year ago and held for some time. He recently renewed it after it had been held by several other producers. He's now negotiating for someone to do the music and for the leads.

2 SHARE CLARK PART IN 'STAR AND GARTER'

The Bobby Clark part in 'Star and Garter,' played for the last two weeks by Prof. Lamberti (Basil Lambert), is now divided between Pat Harrington and Max Furman. The latter, a newcomer to the show from burlesk, is changing his name to Larry Martin. Lamberti has resumed his original status in the revue, doing his xylophone comedy act and getting featured billing.

With the scheduled return of Gypsy Rose Lee next Monday night (2), Bea Mathews, who has been subbing for her, will leave the cast. She'll return to Texas to be with her husband, Lt. Herb Kane, former San Francisco Chronicle columnist, who's due to go overseas soon with the Army. She'll probably re-enter show business after he leaves. 'Star and Garter,' meanwhile, continues at the Music Box, N. Y., where it has been running more than 13 months.

Miss Lee has been on leave working with George S. Kaufman on her comedy melodrama, 'The Naked Genius' (formerly 'Ghost in the Woodpile'), which is slated for Todd production this fall.

Add Spice to Hub 'Sugar'

Boston, July 27.

The final touch to the recent fiasco of Edward Gould's Copley theatre venture here, which came a cropper with the tryout of a musical called 'Sugar 'n' Spice' last May, came Saturday (24) with the appearance in local newspapers of an ad addressed to 'all persons who hold tickets for performances of 'Sugar 'n' Spice' at the Copley theatre, dated May 31, 1943, or thereafter, are requested to promptly present the same to A. G. Munro for refund. Tickets should be presented not later than Aug. 5.

Munro is local manager of the Shubert interests here. The revue, which featured Fred Keating, failed to open on May 25 as announced, but did open on the matinee of the 26th. It failed to light on the 31st.

OBITUARIES

JOHN WARREN

John Warren, '71, widely known music critic, concert manager and civic leader in Tyler, Texas, died in that city, July 16.

Born in St. Louis, Warren began a newspaper career on the St. Louis Post-Dispatch as music editor. He later went to New York to join staff of the N. Y. World, remaining there for 10 years as art, music and drama critic. He later aligned with the Steinway Piano Company as concert manager and while there was instrumental in bringing Rachmaninoff and Lhevinne to this country for their first American tours. He left Steinway to join the Metropolitan Opera Company, also as concert manager, remaining until 1912.

Widow, daughter and two grandchildren survive.

MARTIN J. FAUST

Martin J. Faust, 57, stage and screen actor, died July 20 in Los Angeles following a long illness. A child actor at the age of eight, he toured later with Richard Mansfield and played in the old Proctor Stock Company on 125th street in New York.

Shifting into pictures in the early days, Faust played with Edison Biograph, Thannhauser and Lubin in the East. As a freelance actor in Hollywood, he played heavy roles with Tom Mix, Buck Jones and Lionel Barrymore in the early days. Among his recent activities were character roles in 'Ali Baba and the 40 Thieves,' 'This Is the Army' and 'The North Star.'

FAY COURTENEY

Fay Courteney, legit and stock actress, died in New York July 18 of a cerebral hemorrhage.

Born in San Francisco, Miss Courteney made her stage debut as Juliet when only 16. After playing in 'Sky Farm' for Charles Frohman she joined the Empire Stock in Columbus, O., as ingenue and quickly rose to leading woman.

Miss Courteney later came to New York and appeared with Florence Moore in 'She Couldn't Say No,' also in 'Saturday Night' and 'It Never Rains.' In recent years she devoted her talents to radio work, except for an appearance in Chicago in 'The Curtain Rises,' which was her last legit.

CHARLES H. MUNSTER

Charles H. ('Chub') Munster, 56, veteran legit boxoffice man, died in New York Monday (26). He had been at the French hospital for some weeks prior to his death.

Munster for the past three years was company manager of 'Stars on Ice' and was general manager of the former Civic Repertory Co. Previously he was principally occupied as a boxoffice man. He was treasurer of the Earl Carroll theatre, N. Y., and in the boxoffices of the Longacre, Little and Hippodrome. Burial at Cook's funeral parlor tomorrow (29) afternoon at 2:15.

DR. DANIEL RITTENHOUSE

Dr. Daniel Rittenhouse, 61, former pastor of the First Baptist church, Columbus, O., died July 18 in Pasadena, Cal.

In 1922 Dr. Rittenhouse established the former radio station WMAN in Columbus, the first radio station to be church-owned and operated. He became widely known for his Sunday morning broadcasts of religious services. When he left Columbus he went to the First Baptist church in Pasadena, Cal., and was retired in 1937. Widow, three sons and a daughter survive.

ALEX THOMAS HAYEK

Alex Thomas Hayek, 62, professionally known as world's greatest strong man, was found dead in his apartment in Youngstown, O., July 16. He had been in failing health for several years.

Hayek toured the United States and most of Europe as a professional strong man. Also toured with circuses and carnivals. When he quit trouping he returned to Youngstown where he promoted wresting and boxing events.

WILLIAM E. FILDEW

William E. Fildew, 53, pioneer motion picture camera man died in Hollywood, July 17.

Fildew began his career in pictures in 1910, working successively for Biograph, Reliance, D. W. Griffith, Goldwyn and Universal. He was said to be first camera man to take motion pictures from an airplane, doing this in 1914.

Survived by widow, father, brother and sister.

WILLIAM E. FORTE
(Will Evans)

William E. Forte, former vaude performer, known on the stage as Will Evans, died in New York July 22. His death was discovered when police went to inform him that his son had died in Philadelphia.

Mr. Forte was at one time the dancing partner of Al White, and later did an act with his wife, Nellie Vincent Evans. Mrs. Evans died last March.

WALTER (BUDDY) KANE

Walter (Buddy) Kane, 40, former vaude and night club entertainer, died in Canton, O., July 22.

A hillbilly comic who won attention with his songs and guitar playing, Kane played all vaude circuits and many night clubs. Widow Bernice, daughter and two sons survive.

GERTRUDE NORMAN

Mrs. Gertrude Norman, 95, former stage and screen actress, died July 20 in Hollywood, following a long illness. Until she retired seven years ago, Mrs. Norman played in nearly all Cecil B. DeMille productions, generally in mother roles.

MRS. ELIZABETH HOFFMAN

Elizabeth Hoffman, 84, vice-president of radio station WHFC, Cicero, Ill., died July 25. Survived by two daughters and four sons, one of which, Richard, is the president of the station.

Joseph H. Potter, electrician at Bushnell Memorial Hall, died in Hartford, Conn., July 21. Long a popular figure in local theatrical circles. Before coming to Bushnell Hall in 1930, he had been manager at Parsons theatre, Hartford.

David Hirsch, 73, composer of Jewish music and former director of orchestras in the National and Jewish Palace theatres, Chi., died in Chicago, July 23.

Ted Goebel, 53, concessionaire and trainer of the famous dancing grizzly bear at the Overton Park Zoo in Memphis, died July 17 in Memphis.

Howard A. Davis, father of Harold Davis, New York sales representative of WCAU, Philadelphia, died at his home, Drexel Hill, Pa., July 19.

Carl M. Pfeiffer, 55, who operated Dickson Opera House, Kenton, O., and later the Ohio and Pastime theatres in that city, died July 22.

Walter V. Russ, 43, manager of the Marine Division of Mackay Radio and Telegraph Company, died July 26, in Lynbrook, L. I.

Father of Jack Chalman, advertising manager of Interstate Theatres, died in San Antonio, July 22.

James Hope, 99, grandfather of comedian Bob Hope, died in Hitchin, Hertfordshire, England, July 24.

Jolson On 'Army'

Continued from page 1

hank.' Berlin's World War I show. The rehearsals at Camp Upton, the performance at the old Century theatre, the incredibly thrilling finale, the departure for France and brief battle scenes from the earlier world conflict add up to a great getaway.

The story leaps to World War II, describes the formation of the 'This Is the Army' unit, which includes in its membership several sons of the Yip-Yip-Yaphankers, and plunges into the memorable July 4, 1942, opening of the show at the Broadway theatre. From there to the windup it is 'This Is the Army,' its lightning fast production numbers, its tender love songs, its comedy, and above all, its matchless spirit. Mike Curtiz has cleverly sandwiched his love story and the saga of the show's tour in between the Irving Berlin numbers.

Doughboys Click

The Army boys you saw on the stage repeat their click on the screen, losing none of their boyish zest in the transfer. The Army's added starters, Lt. Ronald Reagan as the romantic lead and Sgt. Joe Louis being his wonderful self, are right at home. George Murphy, cast as the moving force in 'Yip - Yip - Yaphank,' Joan Leslie, Alan Hale, Charlie Butterworth and George Tobias all do great jobs. Frances Langford and Gertrude Niesen deliver songs with all the punch you'd expect from those gals, and Kate Smith, who contributed her services, will knock you cold with her treatment of the number she introduced, 'God Bless America.' Everything is packaged in a beautiful production by Jack L. Warner and Hal B. Wallis. It is readily apparent that the Messrs. Warner and Wallis lavished loving care on every foot of 'This Is the Army.'

The sum of all this is a moving, entertaining and handsome film. But the services of this part-time 'Variety' mugg were not commandeered to tell you these things that one of the regular boys can do so much better. I want to tell you about some of the things I thought as I watched 'This Is The Army' unreel. For you, who are shareholders in America, and the entertainment industry, this picture will stand for many things and it will fill you with much pride.

Contributions, some alleged wag once said, are things that are made by your neighbor. Well, then, the Warner Bros. must be everybody's neighbor, because the sheer volume of the efforts they have been making in behalf of this nation and this industry are enough to catch the eye of the most unobservant. I looked at the picture before me, thought of the other Warner items that had preceded it and I knew it couldn't be an accident. It has hapened too many times.

Warners Pioneered

When canned sound first lifted its tinny voice and most persons involved drew back in fright, it was the Warners who had the temerity to step forth and grapple with the newcomer. (They even had the nerve to hire a blackface singer from the Broadway stage). But of greater importance to most of us is the courage and speed with which these movie-makers have donned their celluloid armor and gone forth to joust with those who would kick other people around. Remember 'I Am a Fugitive From a Chain Gang?' Remember 'They Won't Forget?' And what about 'Zola' and 'Dr. Erlich's Magic Bullet?' And when someone had to speak up about the fifth column, who made 'Confessions of a Nazi Spy?' And no matter how you feel about 'Mission to Moscow' you will admit that our friendship with the Soviets needed all the support it could get. Guts, brother, guts. And then 'Action in the North Atlantic' and 'Air Force'—and now 'This Is the Army!'

All right. Now I've said it and now I've embarrassed Harry and Jack and Albert. But it has needed saying for a long time. Ours is an industry that has been kicked around savagely for little or no reason. 'This Is the Army' is overpowering evidence in our favor. Let's remember, though, that it is just one link in a chain of similar evidence. The Warner Bros. and you and I have a right to be proud.

P.S.—I work for Columbia Pictures.

BIRTHS

Mr. and Mrs. Augie Klein, son, in Chicago, July 17. Father is accordion player with the WLS Rangers and Dixie Dandies, WLS, Chicago.

Mr. and Mrs. Don Kelley, daughter, Chicago, July 20. Father is sales promotion manager of WLS.

Mr. and Mrs. William J. Heineman, son, in Kew Gardens, N. Y., July 21. Father is general sales manager for Samuel Goldwyn.

Mr. and Mrs. J. A. McDonald, daughter, in Evanston, Ill., July 20. Father is attorney for the NBC Central Division, Chicago.

Mr. and Mrs. Johnny Weissmuller, daughter, in Santa Monica, Cal., July 20. Father is screen actor.

Mr. and Mrs. Chick Otterstrom, daughter, in Los Angeles, July 20. Father is a cartoon animator.

Mr. and Mrs. Charles Arndt, son, in Hollywood, July 19. Father is a screen actor.

Mr. and Mrs. George Folger, daughter, in Hollywood, July 17. Father is assistant manager of radio recording at NBC.

Mr. and Mrs. Marty Ames, daughter, in Newark, N. J., July 19. Father is the orch leader.

Pvt. and Mrs. Stephen Crane, daughter, in Hollywood, July 25. Mother is film actress, Lana Turner.

Mr. and Mrs. John Garfield, son, July 26, in Hollywood. Father is screen actor.

WB's Patriotic Cycle

Continued from page 2

how much of a force for good the screen can be.

'And if it's some sort of a price we're paying, that's all right too; that's the price of civilization.

'Mission'

'Whether 'Mission to Moscow' will pay off or not is beside the point. Although it so happens we'll come out all right. But if it serves the purpose of now, to cement closer ties with a worthy ally such as Russia, is a $1,500,000 production investment too much? It's nothing.

'Now that the screen has found its tongue, I know that we of the American motion picture industry are making it an instrument for good. And in more ways than one.

'Do you know that right now we have already dubbed 18 of 36 WB films into French and Italian, so that these pictures are moving with our American troops into the re-occupied countries? By the way, you should get a load of Gary Cooper speaking French in 'Sgt. York.' 'Yankee Doodle Dandy' and 'All This and Heaven Too' are among those already completed.

'And how about the job our 'Dr. Ehrlich's Magic Bullet' is doing for the U. S. Army camps? Here we've trimmed 11,000 feet down to 3,000 feet, just the biological stuff, and it's the only motion picture about syphillis which Surgeon General Parran has approved for showing in all U. S. Army camps.

'When I talk about pictures I'm talking in broad terms, that is for the entire industry, not Warner Bros. And so I repeat that, among other things, the film industry is the one business which has not permitted itself to be caught short by rationing; in other words, there's no shortage on entertainment. And entertainment is morale.

Not Sparing the Budget

'Nor have we spared the horses, or rather the budget on this thing called morale. This brings me to another thing; the mounting costs of films. Well, I guess they'll just have to keep mounting. Everything else is up. Mind you, I don't go for these $410,000 prices for 'Junior Miss,' but I'll come back to that in a little while. But labor is up, and the $250,000 picture of two years ago today costs $650,000; and if you should ask us to turn out a $250,000 picture, we just can't do it. For instance, here we have just completed Edna Ferber's 'Saratoga Trunk'. We thought the budget of $1,800,000 was ample; it's $2,500,000 exactly; we just had to add on that $700,000 or not be able to give it the production values it warranted.

'Back to current play prices. We thought the peak had been hit when we paid $275,000 three seasons back for 'The Man Who Came to Dinner,' and when we paid $175,000 to Edna Ferber for a seven-year lease on 'Saratoga Trunk,' we were criticized for that also. Actually this leasing of literary properties is not new. It's now a familiar custom in Hollywood. We had the same deal for 'Anthony Adverse'—just one treatment. But an enterprising studio can average its $250,000 story buys with its made-on-the-lot originals.'

Warner cited 'Old Acquaintance' as what he called a 'cheap play buy' for $75,000; or the $12,000,000 grossing 'Singing Fool' which was a made-at-home original by Graham Baker. Henceforth, he says, 'price will be an object with Warners,' where it's found that novels and originals are just as good, and better, than overly costly play buys.

Warner sees productions now costing an average of $1,250,000, and the $2,000,000 grosser a must rather than an exception, in view of the mounting costs. 'People are getting raises in income and will continue to get them,' says he, and so it is with the ever-increasing cost of film materials, labor, etc.

'Army' Cost WB $1,650,000

As regards 'This Is the Army,' the film cost Warners $1,400,000 out-of-pocket, on top of the $250,000 advanced to the Army Emergency Relief Fund. Instead of a 50-50 deal, as first made with Irving Berlin, after Jake Wilk, WB's eastern story editor phoned Warner that Paramount did not have the soldier show cinched, the WB organization agreed to give everything to Army Relief. Even the 20% distribution may be pared down a bit by rebate, if there is any.

In realistic values, the 'Army' film reaches staggering proportions. For one thing, there is no 40% for overhead, per custom. There is no depreciation. The picture looks like a $5,000,000 Technicolor job because of what the U. S. Army donated (Capt. Claude Binyon on script, Lt. Ronald Reagan, the soldier cast, et al.) and, of course, gratis for everything from Wallis and J. L. Warner's services including director Mike Curtiz, scripter Casey Robinson, and so on down the line. Only a few of the principals, under SAG rules, got basic minimums.

MARRIAGES

Iris Adrian to George Jacobi in Los Angeles, July 22. Bride is stage and screen actress; groom is proprietor of Club 78 in Los Angeles and Jake's, New York.

Rosemarie Lombardo to 2d Lt. Henry A. Becker, of the Army Air Corps, in New Orleans, July 21. Bride is sister-songstress of Guy Lombardo, orch maestro.

Marjorie Hartman to Capt. Sandy Barnett July 25 at Fort Riley, Kansas. Groom was former agency radio executive in Hollywood.

Claire Trevor to Lt. (J. G.) Cylos Dunsmoor in Tia Juana, Mexico, April 17. Bride is film actress. Marriage had been kept secret until now.

Greer Garson to Ensign Richard Ney in Santa Monica, Cal., July 26. Bride is film actress; groom is film actor.

Nina MacDougall to Richard Himber in Denver July 24. Groom is orch leader.

Barbara Jo Allen to Norman Morrell at Yuma, Arizona, July 24. Bride is radio commedienne, Vera Vague; groom is v.p. of Foote, Cone & Belding Agency in Hollywood.

House Reviews

Continued from page 18

TOWER, K. C.

Quick change from street clothes to bras and panties is smoothly done. On next are the Nelson Sisters, who contrib trapeze and bar routine. At the show caught, the girls tied things up with their skill and precision.

Slate Brothers, featured comics, are on next for a fast-moving line of patter, some of which might be laundered. Their hoofing is okay. The line comes on for a production number, 'Begin the Beguine.' All the girls are in sleek black costumes against a highlighted background.

Masters & Rollins, eccentric dancers, score heavily with their nonsensical antics. Woman opens with a comedy number, 'I'm a Chiropractor's Daughter,' and then goes into a dance which won her nice palm-whacking. Man does series of comic and 'horror' character impersonations. Their finish is a fast bit of novelty dancing which waved them off to a big hand.

Next comes comedy skit, 'Stand In,' in which one of the Slate brothers portrays the guy who takes the socks, the pies and the buckets of water in a studio during the supposed filming of a feature picture. Sketch is played fast to good effect. Line follows with a bit of neat stepping to 'Brazil.'

Buck & Bubbles go through same routine used in former 'Scandals,' and still sure-fire. With the piano-playing of one and the hoofing of the other, plus their gagging, they are the standouts of the show, judged by tumultuous applause at windup.

Fay Carroll, shapely blonde, is on next for a chorus of 'You'll Never Know,' while the Slate brothers give out with more comedy business, with the help of several soldiers and sailors from the audience. Then the entire company parades on for the finale.

Capacity biz opening day and night. *Earl.*

Luxury Biz

Continued from page 1

reports, have received a virtual freeze from professional and executive classes with set incomes since the Treasury Department began syphoning off the 20% tax each week. These classes are inclined to put their surplus money, if they have any, into War Bonds. With the war workers the financial condition is somewhat different. While the income of a family in this category has been upped tremendously (with several members holding jobs), most of the war workers are still living at their old rental scale. Since they can't buy cars, refrigerators or other like durable goods with the surplus, the tendency is toward investing the money in jewelry and costly stones.

CHATTER

Broadway

Greenwich Village Inn reopens Sept. 10.

Paul Douglas has shoved off overseas for OWI.

Lou Goldberg to Canada in advance of Major Bowes.

Jack Robbins, the music pub, bedded with chickenpox.

Gene Buck out of hospital after minor operation and resting at Great Neck home.

Jack Warner off for the Coast latter part of the week, probably on Friday (30).

Arthur Sachson, assistant general sales manager for Warner Bros., back from the Coast.

Hap Ward, ill at his home, Wyoming apartments, would welcome hearing from friends.

Charles M. Reagan, general sales manager for Par, back from Chicago and Indiana, his home state.

Frances Dunning is in charge of the production board in wire m. h war plant at Southport, Conn.

Gladys George replaces Mariam Hopkins in 'Skin of Our Teeth,' at the Plymouth, N. Y., Aug. 23.

I. H. (Izzy) Herk is sitting in at Max Gordon's, while Ben Boyar, general manager, is on vacation.

Eddie O'Keefe will be company manager of 'The Army, Play by Play,' opening at the Beck next week.

Columbia homeoffice bunch threw a birthday lunch to Harry Cohn at the Astor Friday (23), presenting him with a luggage set.

Austin C. Keough, v.p. and general counsel for Paramount, who has been laid up a long time, is expected back in daily harness shortly.

Jimmy Cagney is having trouble trying to get help to take care of his farm at Martha's Vineyard, where he's at present vacationing.

Bonnie Cashin, former designer for Roxy theatre stage shows, left Monday (27) for the Coast to check in at 20th-Fox as a costume designer.

Frank T. Pulaski, 20-year-old nephew of Jack Pulaski ('Variety'), missing in action over Germany since June 25. He's been a bomber co-pilot.

Jimmy Caesar temporarily out of 'Stars on Ice' (Center) with bad knee, Leo Freisinger doing jumps solo. Twinkle Watts, out of show, is now in Hollywood.

Irvin Marks off to the Coast to negotiate for the sale of the film rights to the General Giraud biog, written by G. Ward Price, the London Daily Mail war correspondent.

Gracie Fields, who's going overseas to entertain British troops and war plant workers for ENSA, will be farewelled at a 20th-Fox cocktail party this afternoon (Wednesday).

The Benny Fields (Blossom Seeley) to Hollywood for his health, following hospital siege. Medicos told singer to 'lay around in the sun and forget about four shows a day for a while.'

The Danny Kayes (Sylvia Fine) due back from Hollywood following his first Goldwyn picture next month. He's 1-A. Scripters Max Liebman and Miss Fine anxious for Broadway activity.

Enric Madriguera due for another confab with Vice President Wallace. The topic: how to combat enemy propaganda in South America. The Nazis are using the Latins' love for music to good advantage.

Ask Jack L. Warner about the playful Sypros Skouras at Mamaroneck, and his weekend as 'guest' of Stanlegh P. Friedman, the WB attorney, until the Skourases 'kidnapped' the film producer.

Jerome Weidman's 'All These Years' looms as a fall Broadway prospect, with Charles Coburn as both producer and star of the dramatization. Sir Cedric Hardwicke previously has planned doing the Weidman work.

Thomas LaBrum, assistant to publisher Dave Stern of the Philadelphia Record, initiated as youngest member of the 'Hot Air Club' at its annual outdoor shindig held Sunday (25) in Long Island. Club is comprised mostly of main stem show biz vets.

Richard Kollmar, producer-actor-manager of 'Early to Bed,' of course is no 'Chicago restaurateur' as was an erroneous identification under Births last week, when recording the arrival of his and Dorothy Kilgallen's second heiress. The 'Chi restaurateur' was a printer's pi, and referred to Gertrude Niesen's new groom, under Marriages.

Mexico City

By Douglas L. Grahame

Helen Hayes and daughter Mary vacationing here.

Stage theatres here are enjoying their best biz in nearly 15 years.

Alfanso Esparza Oteo is new sec. gen. of the National Federation of Theatrical and Public Spectacles Unions.

Eugene Goossens scored an outstanding hit as guest conductor of the Mexican Symph orch, director of which is Carlos Chavez.

Mexico City's own ballet, home recruited and government sponsored, doing well with recitals at the Palace of Fine Arts (National Theatre.)

Sans-Souci interests of Havana are readying a de luxe local nitery on the swanky Paseo de la Reforma. Reported investment is $750,000 (Mex) ($275,000 N. U.).

Guillermo Nunez Keith, announcer for XEW, debuts as a pic actor in 'Mexicanos al Grito de Guerra' ('Mexicans Answer the War Cry') now in production here.

Catalina D'Erzell, long one of Mexico's top newswomen who has authored several novels, plays and pic scripts, to abandon the Fourth Estate and devote herself to pic writing.

Jorge Marron, the Mexican Dr. I.Q. on the weekly radio program conducted by XEQ and sponsored by Casino Cigarettes celebrated his 21st anniversary as a radio announcer (9) with party at El Patio nitery.

Norman Ferguson, producer of 'Pinata' (Grab Bag), Mexican chapter in Walt Disney's latest Latin-American, here again, this time seeking Mexican talent for the pic. Hal Bock, NBC exec, came here with him from Hollwood.

Howard Randall, RCA engineer back from Hollywood where he arranged for equipment that will service the 5 million (Mex) studio the syndicate he heads is building at Churubusco. Studio being modelled after 20th-Fox in Hollywood.

Pic industry's own bank, the Banco Cinematografica, founded here two years ago by the industry and the federal government, announces that this year, up to June 30, it made loans and opened credits to the amount of $3,222,056 (Mex).

Pic producing company has been organized here by Alfonso Sanchez Tello, veteran producer; Jose Luis Calderon, producer - distributor - exhibitor, and Antonio Diaz Lombardo, banker. Company starts with filmization of Ibanez's 'La Barraca' ('The Barrack'). Domingo Soler has been signed for lead role. Pic goes into production about Aug. 15.

London

Emlyn Williams suffered loss of his 74-year-old father.

Captain Edward Duryea Dowling birthday-partied by showfolks here.

James Bridie has written a new play that will be produced in London next month.

Former musical comedy actress Mary Leigh, widow of shipping magnate, left around $115,000.

Louise Senor and Darlane Jones are two others in new KDKA singing trio organized by Elaine Kinder Shield.

Amy Berlinger has switched to office work since her former dancing partner, Syd Magidson, went into the Army.

Adolphe Menjou will do series of broadcasts for British Broadcasting Corp. in Spanish, Portuguese, French and Italian.

Esther McCracken, who recently wrote and produced 'Living Room,' has been signed by Sir Alexander Korda to do a film story for him.

Joyce Redman, who made a hit in 'Shadow and Substance' in its recent production at the Duke of York's, replaced Pamela Brown in 'Claudia.'

Palladium bill for Aug. 23, which has radio feature 'Shipmates Ashore' as featured second half to vaude bill, will also include Charles Warren and partner.

When in town, Bob Hope, Adolphe Menjou, Frances Langford, Jack Pepper and Tony Romano spend their three nights at Embassy Club, one of the few classy spots left in London.

Jack Hylton, who has lease on Adelphi theatre from J. & R. Gatti, nearly acquired freehold. Price asked said to have been around $1,300,000, which was too steep for Hylton's backers.

Despite terrific blitzing the Eccentric Club received when bombings were frequent in London, it has been carrying on with about a quarter its normal capacity, and last year earned a profit of $25,000.

Minneapolis

By Les Rees

Carl Ravazza into Prom Ballroom for one-nighter.

Dodson's Shows supplying Aquatennial Midway attractions.

Dwight Fiske packing 'em in at the Radisson hotel Flame Room and held over.

Harry Hirsch's annual Roller Derby setting new box-office records at Auditorium.

Glyde Snyder producing shows locally for USO presentation at Fort Snelling and Navy Base.

Bessie Schwartz resigned as 20th-Fox contract clerk to join her soldier husband in Denver.

Minneapolis Universal branch exchange fourth nationally in Nate Blumberg Testimonial Drive.

20th-Fox here doing biggest business in exchange's history and now in Championship Drive prize money.

Hollywood

Errol Flynn to Mexico City.

Jean Hersholt to Chi to sell bonds.

Felix Bressart laid up with lumbago.

Jules Stein to Lake Arrowhead on vacation.

Smiley Burnette east on a six-week tour.

C. Aubrey Smith celebrated his 80th birthday.

Lieut. Robert Preston in from Florida on furlough.

John Wayne headed for the Navy after one more picture.

Veronica Lake checked out of the hospital to recuperate at home.

Alfred Newman, studio musical director, is being sued for divorce.

Pvt. George M. Cohan, Jr., spending furlough with William Cagney.

Paul Lazarus, Jr., in town for advertising huddles at United Artists.

Richard Whorf exhibiting his paintings in a Beverly Hills art gallery.

Xavier Cugat, recovering from surgery, resumes work at Columbia this week.

Harold Hopper to Washington to report Hollywood conditions to the WPB.

Nancy Coleman and Whitney Bolton announced their engagement to marry.

Harold Lloyd was granted a $19,840 tax valuation on his Beverly Hills mansion.

Eddie Cantor returned to producer desk at RKO after three weeks in the east.

Malcolm Kingsberg, vice-prexy of RKO theatres, in town on an inspection tour.

Osa Massen and Charles Bickford elected to M. P. Relief Fund's exec committee.

Hy Daab joined the David O. Selznick publicity staff as assistant to Joseph Steele.

Tallulah Bankhead checked in at 20th-Fox after an absence of 11 years from pictures.

Mary McCall, Jr., to Columbus, Ga., to be with her husband, Capt. David Bramson.

Lieut.-Col. Sam Briskin goes on the inactive list Aug. 1 as a result of medical examinations.

Charles Prutzman in from the home office to look over Universal studio's legal problems.

Lieut. Jack Hively, former Paramount director, spending his furlough visiting the studios.

Mary Beth Hughes to marry Ted North, now a Coast Guardsman, in New London, Conn., Oct. 1.

Harry Brand vacationing at Arrowhead Springs, with Lou Wertheimer as guide and counsel.

Val Paul rejoined Charles R. Rogers as production manager after recovering from a long illness.

Rise Stevens, of the Metropolitan Opera, in town to sing with Bing Crosby on the Paramount lot.

Betzi Beaton, stage actress, left for Gadsden, Ala., to marry Richard Ainley, screen actor, now in the Army.

Carey McWilliams, former State Commissioner of Housing, is now attorney for the Screen Publicists Guild.

Cresson E. Smith, veteran film exhibitor and sales manager, retired from United Artists to his California ranch.

Jimmy McHugh accepted a scroll for himself and fellow tunesmiths in behalf of their work for the Hollywood Canteen.

Spencer Tracy hosted 250 soldiers from Camp Haan at the weekly dinner of the Masquers Service Men's Morale Corps.

Carl Laemmle, Jr., recovered overpaid tax assessments for 1931-36, amounting to $150,571, as executor of the Carl Laemmle estate.

Samuel Goldwyn's studio was damaged $10,000 worth by a fire caused by the explosion of a prop land mine in the production of 'The North Star.'

Miami

Beth Challis has opened at the Bar of Music.

Gracie Barrie and band at the Frolics Club.

Joy Breazelle opened at the 5 O'Clock Club.

The Edwards Sisters are entertaining at the 600 Club.

The Brooks Twins have been added at Tobacco Road.

Les Brown and band followed Shep Fields into the Flagler Gardens.

Tubby Rives opening at the Mayfair Club postponed until August.

The De Castro troupe of dancers are going over well at the Drum Club.

Alan Ladd is a member of the Officers Training School at Miami Beach.

Versailles Hotel raised $75,000 for War Bonds from guests at a recent rally featuring entertainers from all nite clubs here.

MUSICIAN CLIPPED

Springfield, Mass., July 27.

While Kerwin Sommerville, Tommy Tucker's sax tooting composer, was giving out with 'Dig It Up' at a Shangri La rally on Main street, a sneak thief was going through his room at the Hotel Bridgway.

Result, Sommerville will have to 'Dig It Up' to the tune of $245.40 to cover the cost of wearing apparel, traveling bag and sax parts.

Literati

Bronte Sisters' Big Year

It looks like a big year for the Bronte sisters, particularly Charlotte, whose novel, 'Jane Eyre,' will no doubt score the biggest success of its career (almost exactly 100 years after it was first published).

The Book-of-the-Month Club will distribute a two-volume de luxe Bronte 'dividend' to its members in November and December, including 'Jane Eyre' and 'Wuthering Heights,' illustrated by Fritz Eichenberg and published by Random House. There will also be popular priced motion picture editions of 'Jane Eyre' issued by Grosset & Dunlap and the Dollar Book Club (Doubleday Doran). The newly formed Illustrated Modern Library likewise has a 'Jane Eyre' listed, illustrated by Edward A. Wilson.

All this and 20th Century-Fox too. 20th Century's film version of 'Jane Eyre,' starring Joan Fontaine and Orson Welles, is scheduled for release in mid-October. 20th also plans to precede this with a short about the Bronte sisters called 'Three Sisters of the Moors.' To top it off, Warner Bros. has also scheduled a production about the Bronte sisters, to be titled 'Devotion.' Looks like the Bronte family is in the chips.

Goodwill Advertising in S. A.

The American advertiser and ad. agency is playing an important part in building up goodwill in the Latin countries south of the border, CIAA points out. Acting in conjunction with the Coordinator's office, about 450 U. S. firms are now advertising in the Latin papers, although many of the concerns have nothing to sell at present because they are converted to war work. In addition, 650 business houses are placing ads in South American editions of U. S. publications, many of them trade papers.

In the last group are the Spanish edition of Reader's Digest which takes advertising, 'Americano Exportadora,' 'Automovile Americano,' etc. Rio dailies are getting the largest single chunk of the American advertising coin spent below the border.

Newsprint Up to $58 a Ton

Ceiling price of standard newsprint goes up $4 a ton effective Sept. 1. WPB announced Thursday (22). This will bring price to $58, with other grades varying correspondingly. Current U. S. consumption of newsprint is 300,000 tons monthly, of which Canada supplies 210,000 tons, Newfoundland produces 15,000 tons and the remainder is made in the United States.

This is the second increase since 1938. Price was upped from $50 to $54 a ton on March 1 last. Canada sought an $8 increase at that time.

Ted Friend's Paper

The Ted Friends, he of the N. Y. Mirror (she is Dorothy Kay, Broadway p. a.) scoured every small town and hamlet, and probably know more about small-town newspaper properties as result, before finding the weekly in Susanville, Cal., which Friend has just purchased. He leaves the Mirror, as nitery editor, to become publisher of the Lessen Advocate. Susanville is some 250 miles from Frisco (Mrs. Friend's home town, incidentally) and 85 miles to Reno, on the Cal-Neva road.

Both, incidentally, had their first date on a Jersey ferryboat, where Friend was scouting a N. J. paper some eight years ago when they got married. It's long been his ambition to become a small-town publisher, and in the Lessen Advocate he feels he has found his dream opportunity. After the war Friend feels he can make the rag a daily. Susanville is 6,000 population.

Chi Trib's Scoop Scooped

Army-enforced pooling of news correspondents' stories from Sicily resulted in the Chicago Tribune's being locally scooped on its own reporter's story. Yarn was writer John Hall Thompson's parachute landing with American troops in the Sicily fighting. Chi News carried it with Thompson's by-line well before it broke in the Trib.

Thompson was the sole press casualty in the Sicily fighting. He wrenched his knee when his chute set him down. It was his second landing with Yank paratroops in action.

Pooling arrangement that let the News beat the Trib in Chi came to an end in Sicily last Wednesday midnight, when the Army figured there was a sufficient number of writers on the scene to make exclusive stories legitimate. Dispatches have been delayed from 24 to 48 hours, which American papers considered pretty good service. Stories have to be flown by courier plane to GHQ in North Africa and filed from there. An effort is being made to establish direct radio service for correspondents from Sicily.

Patterson's Sacrifice

Comic strip written by the daughter of Capt. J. M. Patterson, publisher of the N. Y. Daily News, probably had the shortest life of any comic in the tab's history. Started last November, it has been discontinued 'because of the newsprint reduction forced by the WPB,' according to the publisher, Chicago Tribune-New York News Syndicate at the same time announced to the 18 papers using the strip that it was discontinuing service.

Cartoon sequence was 'Deathless Deer,' authored by Alicia Patterson, who also is the publisher of the Hempstead (Long Island) Newsday. It was drawn by Neysa McMein. It was one of the few instances when the highly successful CT-NYNS has discontinued a strip for any reason.

Phil Baker, Author

'I don't know whether to buy a book or write one,' may be a Broadway wheeze, but Phil Baker is another who's decided to write one. And also for Random House, publisher of George Jessel's biog.

Like 'So Help Me,' Baker's will be autobiographical. Title: 'Take It or Leave It,' from the radio show of the same name which Baker emcees.

Norway Publishers Ousted

Norwegian press has come still more under Nazi domination, according to new reports reaching the U. S. Nazis have ousted the old leadership of the Norwegian Publishers Association—Norsk Bladeierforening—and have placed the Nazi editor of the Trondheim 'Dagsposten' in charge.

CHATTER

William B. Hoel, who used to be with the Cincinnati Enquirer, has joined the Satevepost.

Ralph Jordan, managing editor of the Deseret News, Salt Lake City, in Hollywood for a look-see at the studios.

Erika Mann, daughter of Thomas Mann, has arrived in England under commission to do a book on Europe at war.

Selig Adler now asst. managing editor N. Y. Mirror, upped from city ed. Hinson Stiles, m.e.; Jack Lait, ed.

Vic Keen, of the N. Y. Herald Tribune's cable desk, married Alice Morgan, who used to be with the Hearst mags.

Ken McCormick, Doubleday's editor-in-chief, goes into the Army today (July 28), with Donald B. Elder, his chief aide, taking over.

David Hanna, released from Marines through physical disability, returned to his old job on Los Angeles Daily News drama staff.

Jerome Weidman's new play, 'Many Men,' is based on his experiences in England, while with OWI, but not based on the Govt. agency.

Twelve South American newspaper publishers viewed the Hollywood scene as guests of the Motion Picture Society for the Americas.

Kenneth R. Porter has arrived in London as foreign correspondent for the Ziff-Davis mags, on a roving commission which will take him over most of the war area.

Zuma Palmer, radio columnist for the Hollywood Citizen News signed for a monthly radio column in the N. Y. Times, devoted to air production and comments on the Pacific Coast.

Although still hospitalized in Mexico City, where she was struck and seriously injured by an auto, Anna Seghers managed to polish up a new book and send it off to her publishers here.

Corp. Eli Lloyd Hoffman, former Broadway press agent and radio writer, and now a flying radio man with the Fourth Staff Squadron at Bolling Field, Washington, writing a book to bear the title of '—And Six Months.'

Murray Lewin, 46, boxing expert for the N. Y. Mirror, died Friday (23) after being ill for six months. Lewin was head of the Boxing Writers Association and one of the most popular members of the sports writing fraternity. BWA was in charge of the funeral, held at the Riverside Chapel, Monday (26).

What the New York Critics Say...

LIONEL HAMPTON

Winner of Pittsburgh Courier Poll

NEW CHAMPION OF SWING!!

Here are three recent salary highs for colored bands to shoot at . . .

Regal, Chicago, Lionel Hampton was paid $9,214.40 Net for the Week

★

Paradise, Detroit, Lionel Hampton was paid $7,783.01 Net for the Week

★

Apollo, New York, Lionel Hampton was paid $8,840.30 Net for the Week

★

FAY'S THEATRE, PHILADELPHIA — PLAYED THREE TIMES WITHIN 3 MONTHS ESTABLISHING NEW ALL-TIME HOUSE RECORD!

Walter Winchell In New York

Big City Heartbeat

The Big-Time: Lionel Hampton's band . . . The zip-zing and zam in "Early to Bed." Many of the critics who complained abo its sinfulness overlooked the same in "

Behind the Scen

Little Old NEW YORK

By ED SULLIVAN

Behind the Scenes

Recommended: Lionel Hampton's crew at Loew's State. . . . Send birthday congrats to Edward, Duke of Windsor, Wednesday . . . He'll be 49 . . . OPA inspectors were stopping on Broadway over the weekend . . . Dewey Yea-

LIONEL HAMPTON

JUST CONCLUDED
Palace Theatre, Cleveland
Week July 23

★

CURRENTLY
Oriental Theatre, Chicago
Week July 30

★

Stanley Theatre, Pittsburgh
Week August 13

★

Earle Theatre, Philadelphia
Week August 27

★

Royal Theatre, Baltimore
Week September 3
Third Engagement Within Four Months!

★

TO FOLLOW
Capitol Theatre, New York
For Three Weeks

Lionel HAMPTON

AND HIS ORCHESTRA

VARIETY

Lionel Hampton, once starred with Benny Goodman, has lately become one of the most talked of leaders in the business. It is now conceded to rank among the foremost Negro bands in popularity, which is still growing, especially among ofay band followers, and his earning power surpasses the majority of colored contemporaries.

Hampton has reached his position on good cause. One of the most versatile leaders extant, an extraordinary showman, he is fronting a crack band here, one that doesn't suffer by comparison with any in the business, white or colored. It's an exciting group that kept the mixed audience in a constant uproar when caught. And its finale version of 'Flying Home,' standard with Hampton, virtually shook the house. That phrase applied to performances is a bit hackneyed, but in this instance it's literal.

Musically Hampton's group is surprising in these days of lowered standards due to the war's inroads on musicians. Section by section it is clean, and solid. Brass is brilliant, biting in its attack; saxes are blended well and rhythm contributes a steady, strong beat. Included are fine soloists. Arrangements (those heard here) are all well done.

Hampton himself, of course, is an outstanding musician. He saves his energy for the finale, taking over drums first for a flashy routine that warms the crowd for his vibe stint. He works hard.

S.r.o. when caught.

Wood.

The Billboard

State, New York

(Reviewed Thursday Evening, June 17)

Lionel Hampton's battery of reeds, brass and rhythm gives the State a stageshow the likes of which have rarely been seen at this vaudev. The all-sepia display is built along pit-band lines, which was plenty okay for the crowd, as this modus operandi gives the customers plenty of Hampton jive.

The outfit must have made a dent in the box offices of the Apollo, Strand and Paramount theaters, as a full house of juves that rarely visit this house was on hand. Film, *Lady of Burlesque*, also aided in pulling 'em.

Hampton gives out with some powerful and uninhibited concertos that get a reception reminiscent of the applause received while with Benny Goodman. His own turn included solos at the piano, drums and vibes, all of which got terrific applause.

Band soloists were Joe Williams, a pleasing baritone, and Dinah Washington, both of whom did well.

DECCA RECORDS

LIONEL'S ORIGINAL COMPOSITION

"FLYING HOME"

Be sure to get this sensational recording.

DECCA RECORDS

EXCLUSIVE MANAGEMENT

JOE GLASER • 1436 RCA BUILDING • NEW YORK • CIRCLE 7-0862